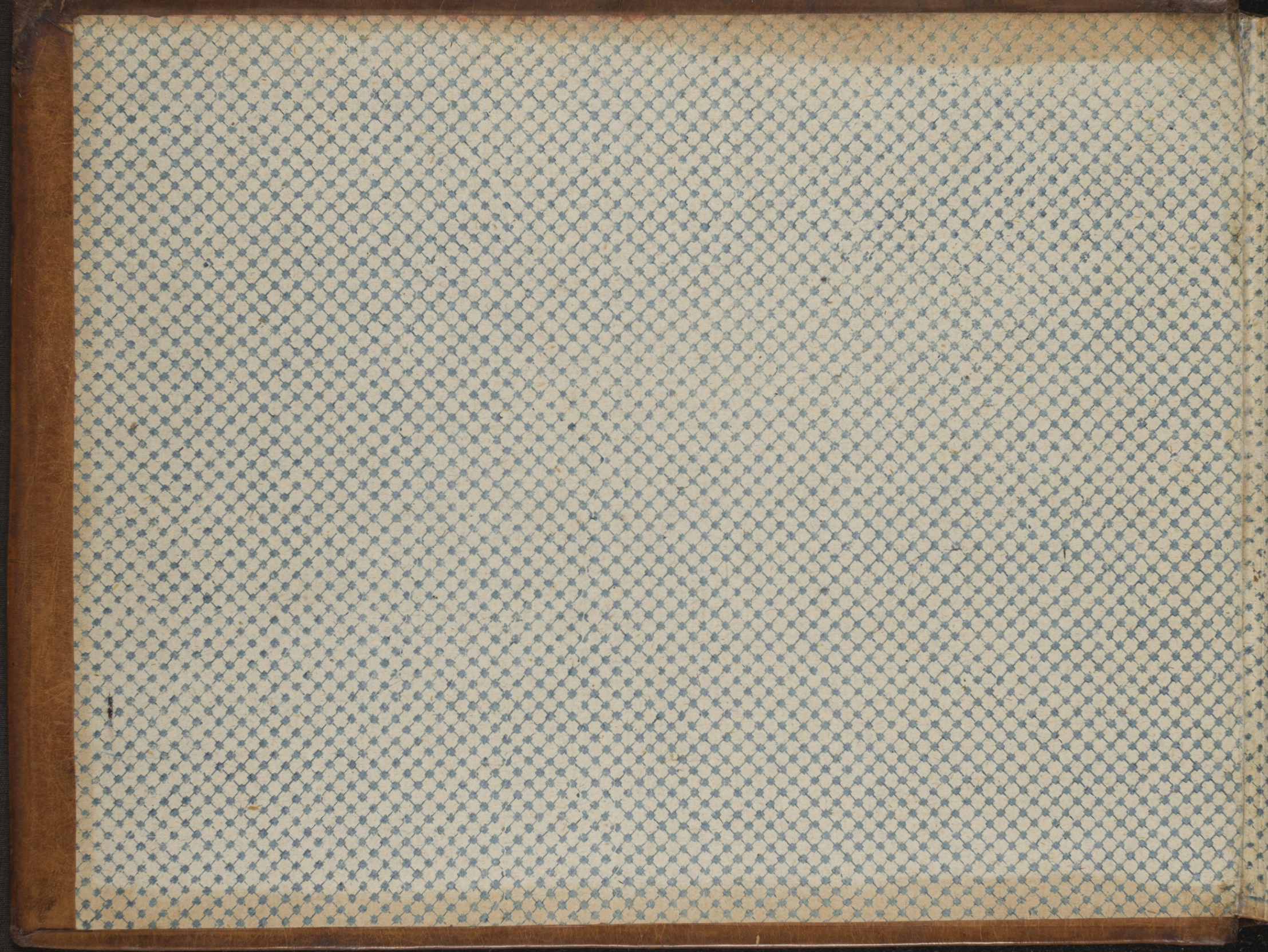
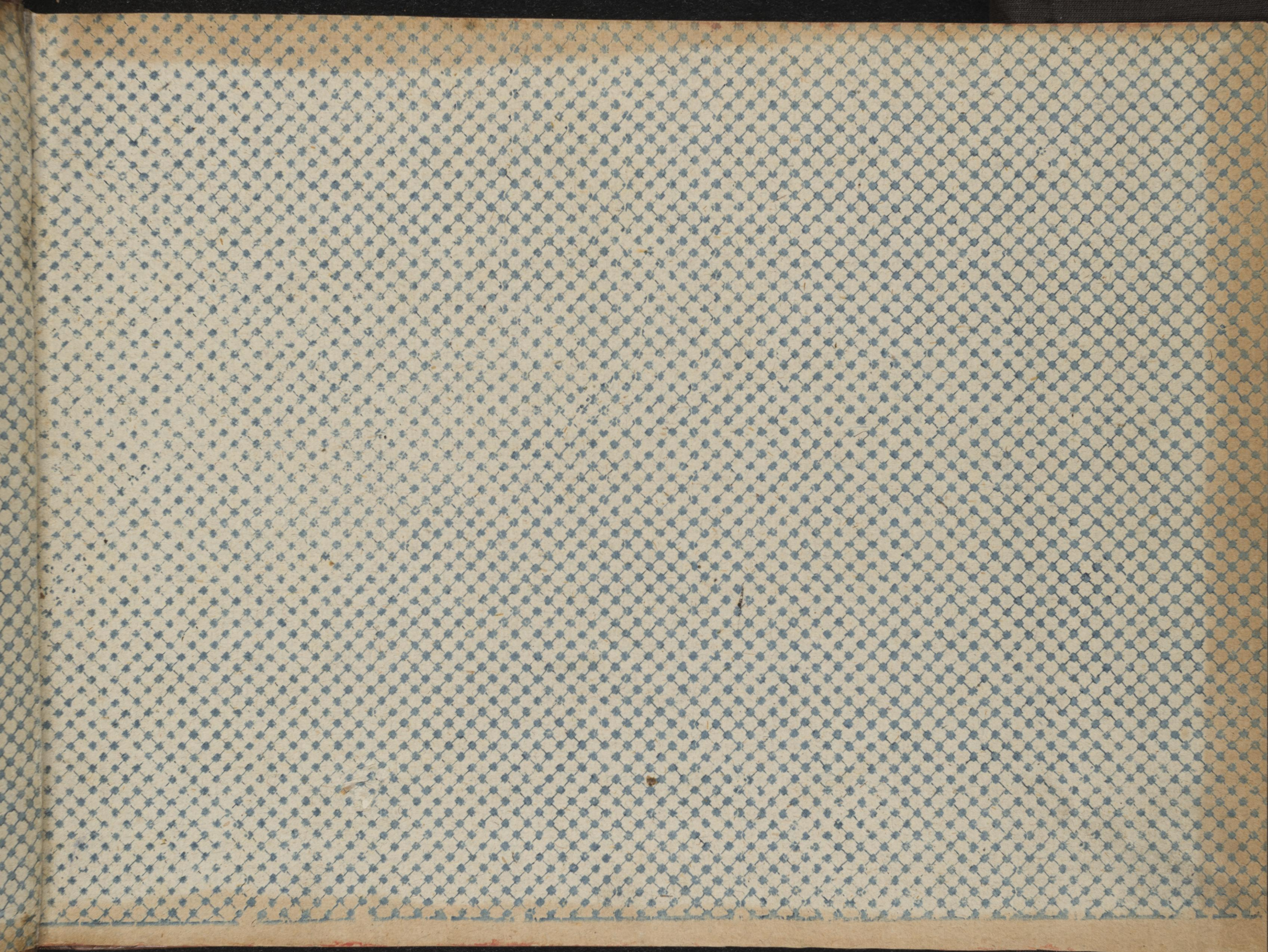








8957

2007

Handwritten musical notation on aged paper, featuring multiple staves with notes and rests, showing signs of wear and discoloration.

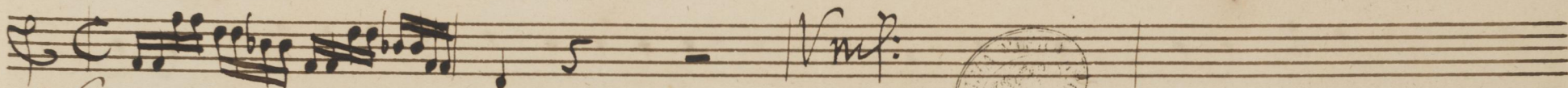
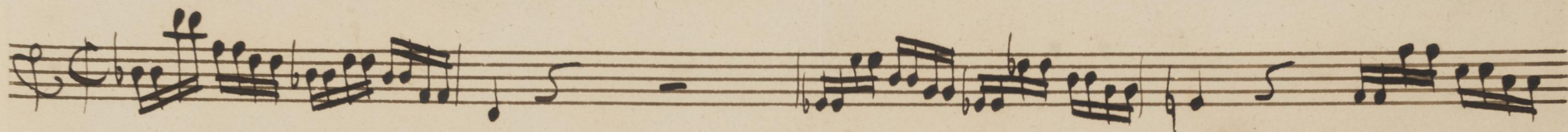
Partial view of the adjacent page, showing musical notation and the handwritten text "idem" and "Bau".

Alto. II.

Scena I.^a

Portici

Sesto solo col distintivo de' congiurati sul manto.

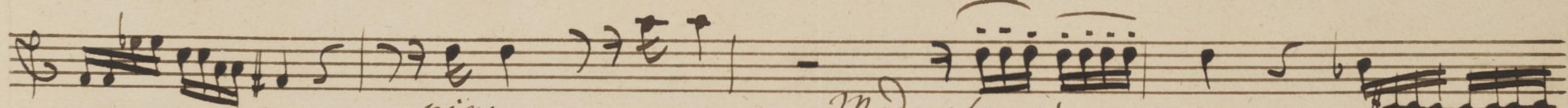


Cesto.



idetto
el Basso. Allegro.

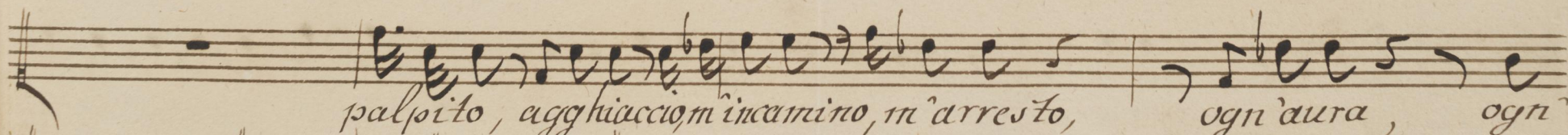
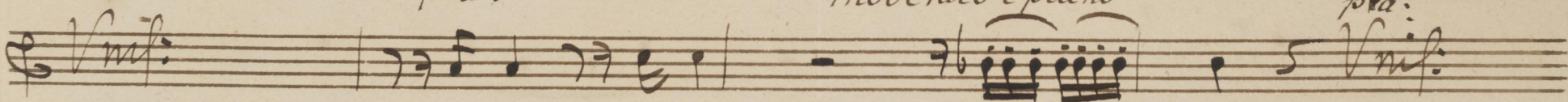
Oh Dei! che mania è questa! che tumulto nel cor



pia:

Moderato e piano

pia:



palpito, agghiaccio in cammino, in arresto,

ogn'aura, ogni

pia:

pia:

for:

ombra mi fa tremare. Io non credea, che fosse sì difficile impresa esser malvaggio

Andante.

Vnif: Vnif:

ma compirla convien già per mio cenno. Lento lo cor real campri doglio: io, io deggio Tito assa

for: *for:* *pia:*

liv. *bella mercede, bella mercede, gli rendi in vero:*

all. ro.
for:

Vnif:
Cl:

ei t'inalzò per farti il carnefice suo.
for: *all. ro.*

for: pia.

m'inghiottail suo lo prima ch'io tal divennga . ah non ho core, Vi'

for: Vnif:

tellia à secondar gli sdegni tui: morrei prima del colpo in faccia à lui . s'impæ'

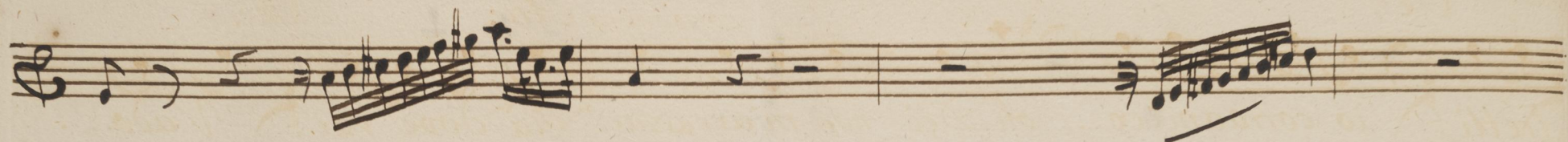
for: seniore



allegro.

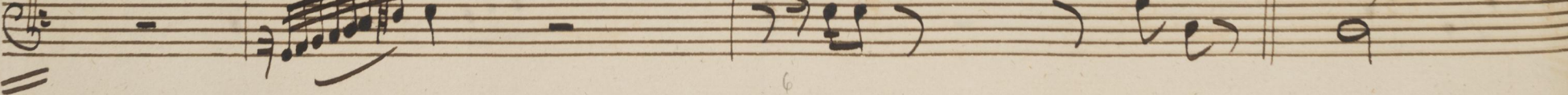
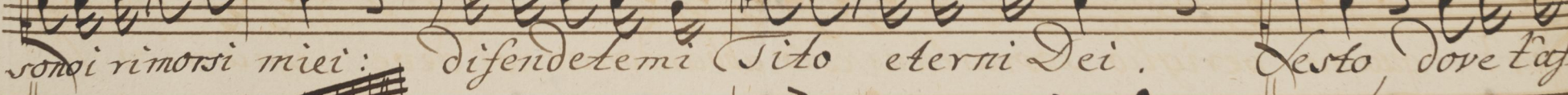
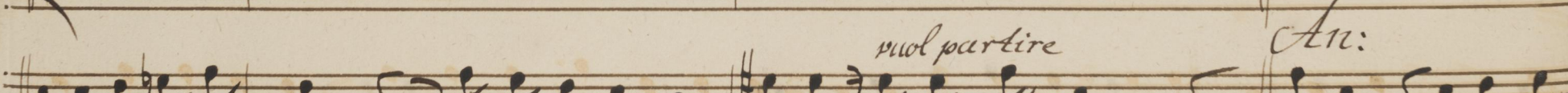
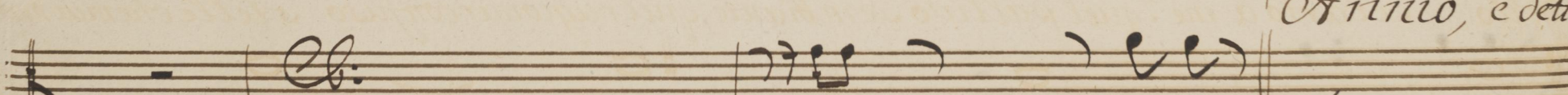
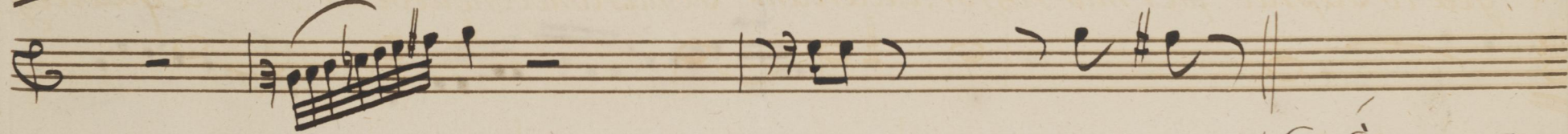
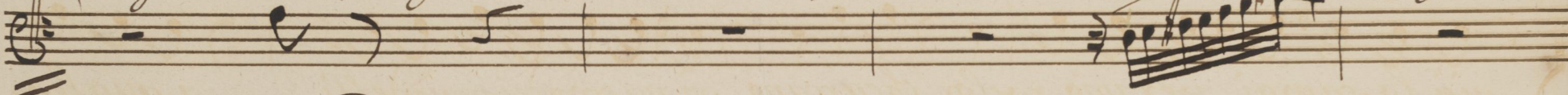
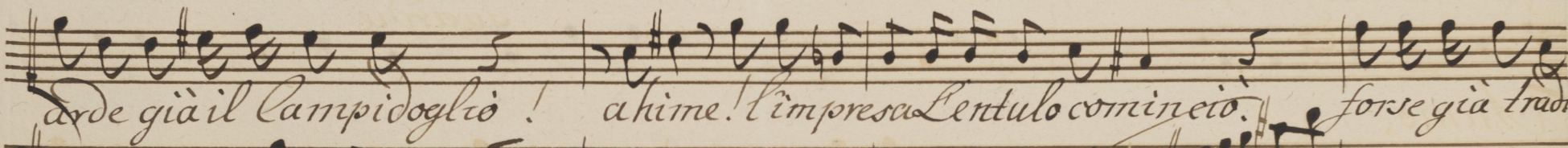
ni:

| rrà |



Vnif.

Cl:



arde già il Campidoglio! ahime! l'impresa Lentulo comincio. forse già tradi

Scena II^a

Annio, e detto

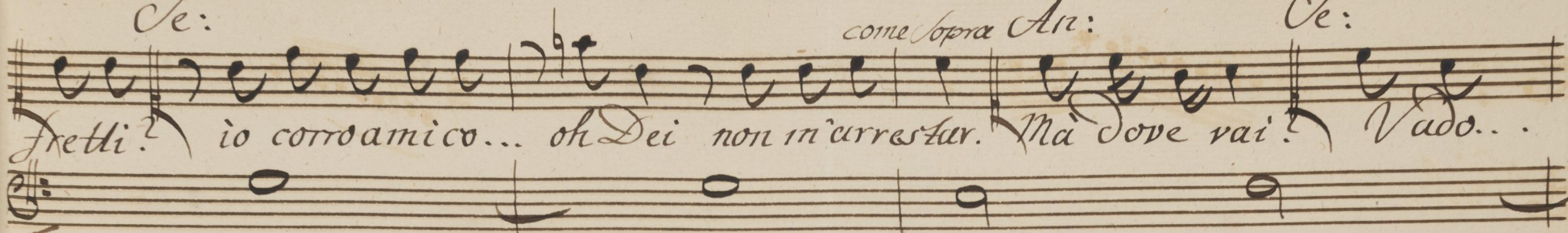
An:

sonoi rimorsi miei: difendetemi Tito eterni Dei. Vesto dove t'as

Se:

come sopra Ari:

Se:

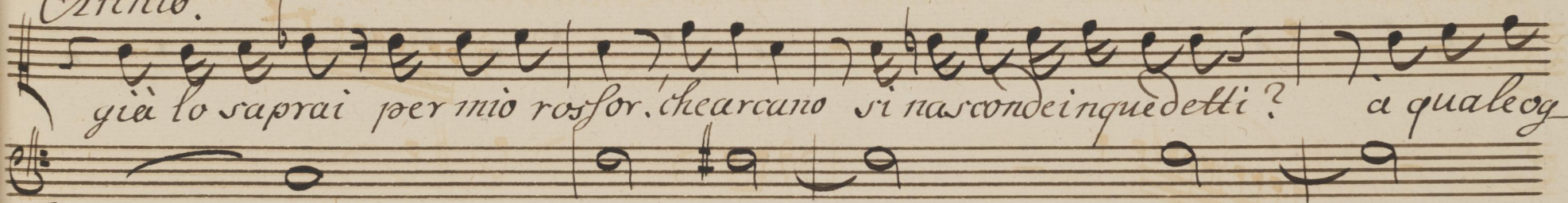


Scena III^a

Annio, poi Cervilia, indi Publio con-
guardie

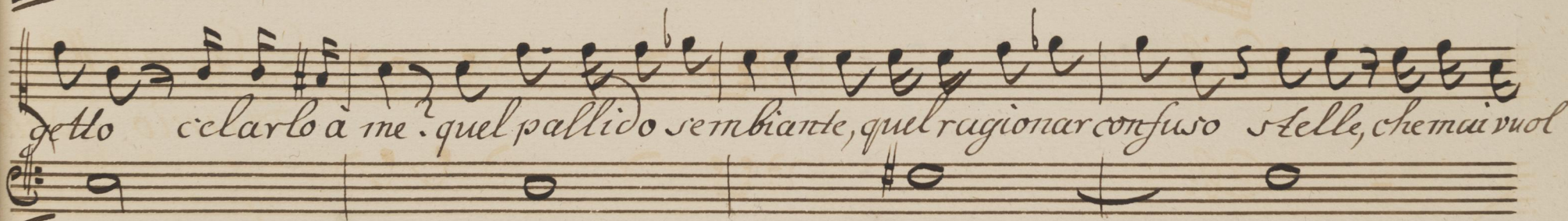
ia tra

Annio.



all^a

, e det



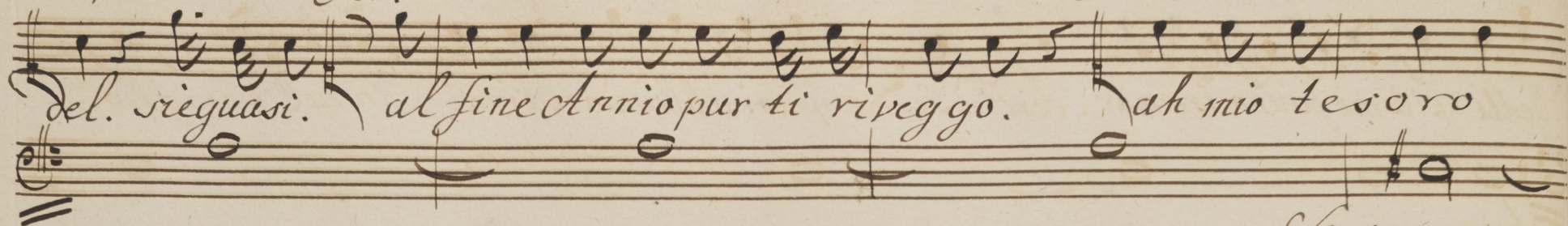
ove tag



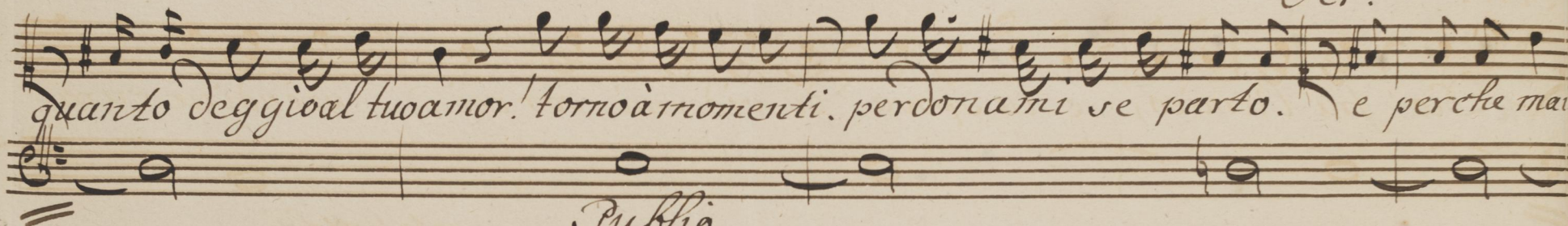
vuol partire

Ser:

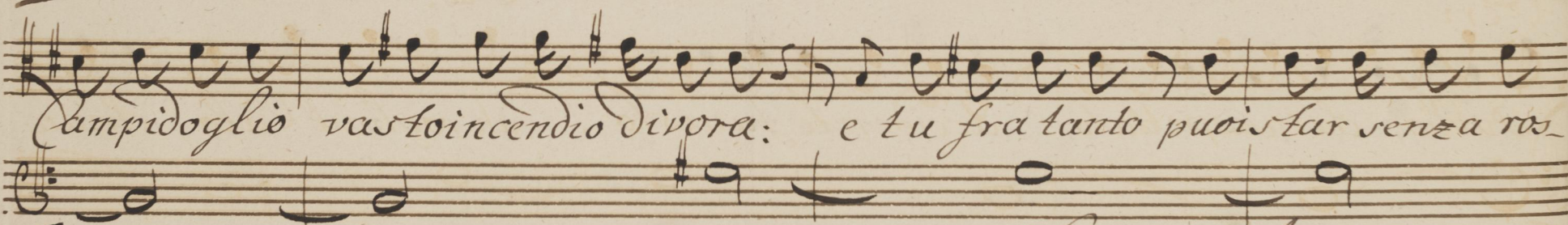
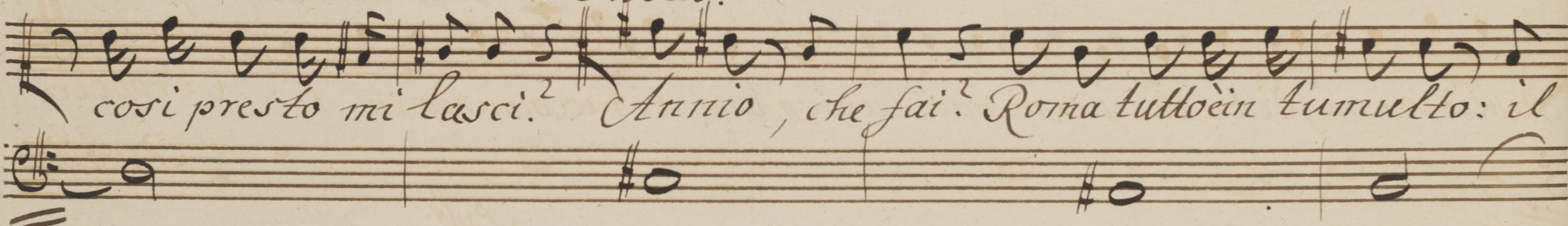
An:



Ser:

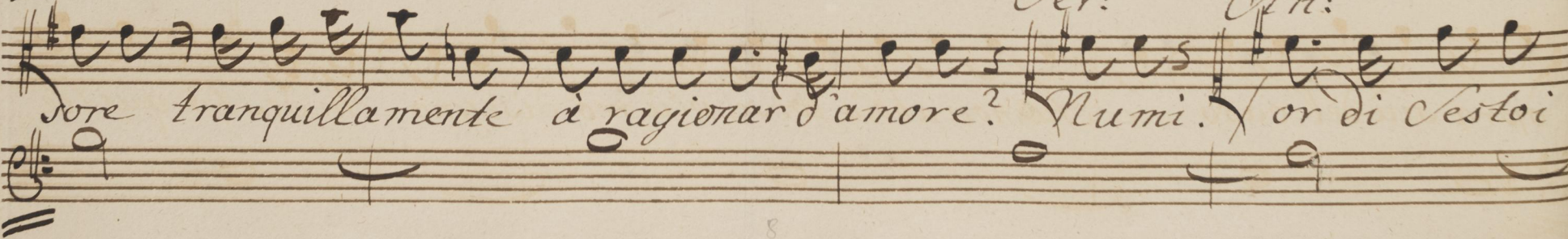


Publio.



Ser:

An:



*in attodi
partire* Ser:

Detli più mi fauno tremar. cerchi si.. e puoi abbandonarmi in tal periglio?

An:

Oh Dio fra l'amico, e la sposa di vidermi vorrei. prendine cura

parte trattolofo

Scena IV

Publio per me; di tutti i giorni miei l'unico ben ti raccomando in lei. Servilia

Publio

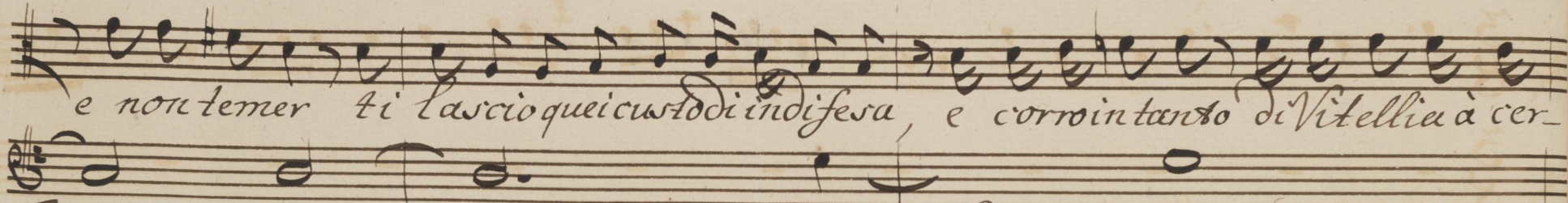
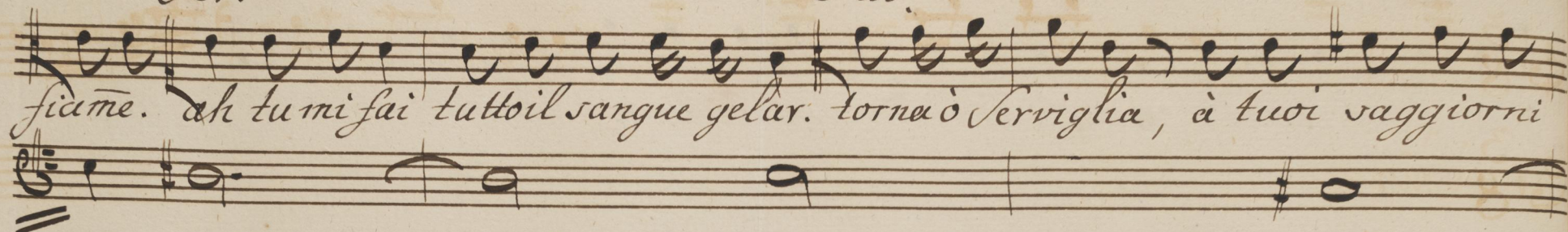
Pub:

Publio, che inaspettato accidente funesto! ah vogli il Cielo, che un

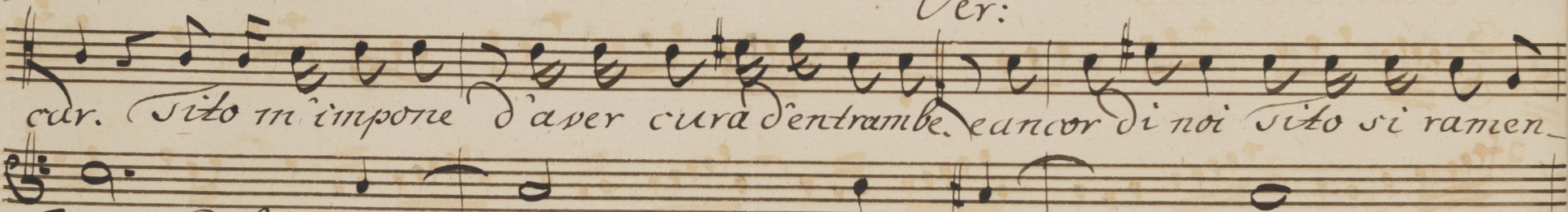
opra sia del caso, e che non abbia forse più reo disegno chi destò quelle

Ser:

Pub:



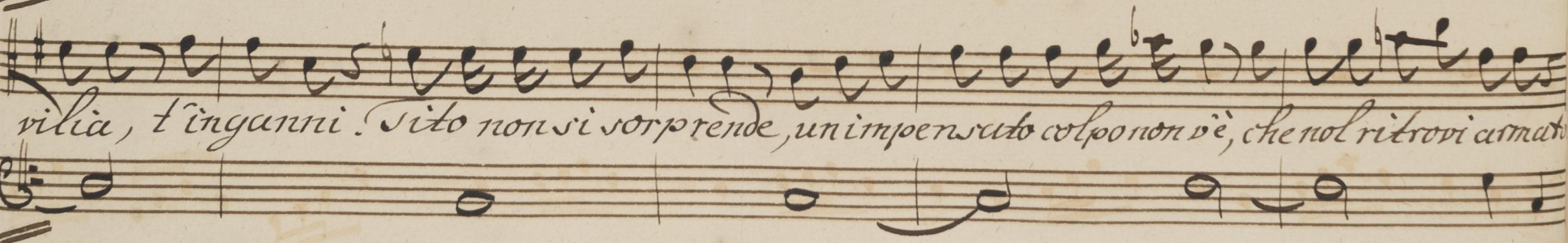
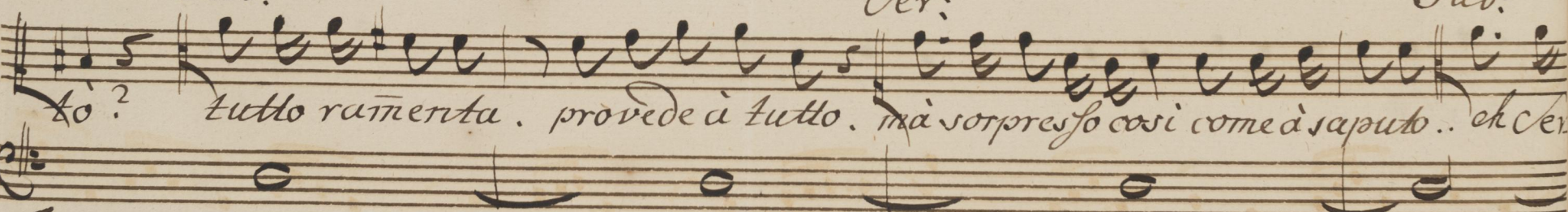
Ser:

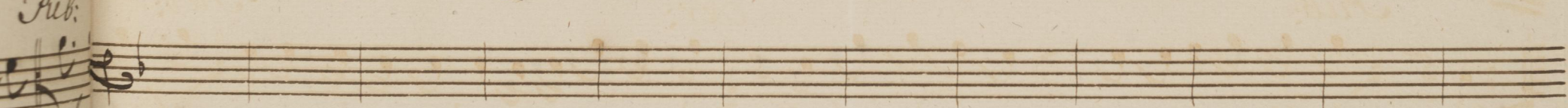


Pub:

Ser:

Pub:





pia: for: pia:

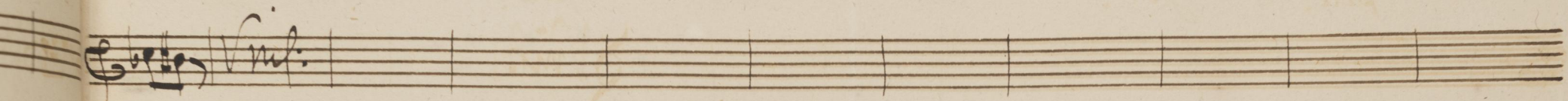
Viol.

Sia lontano ogni cimento

Viol.

Cl.

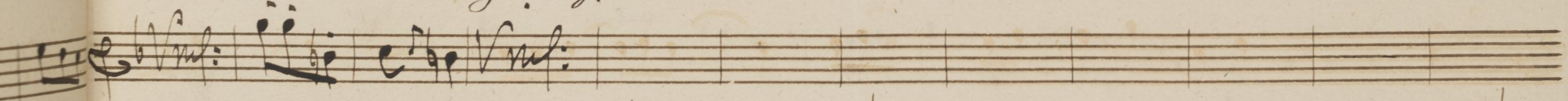
l'onda sia tranquilla e pura, buon nocchier non s'assicura, non si fida il buon noc



chier, il buon nocchier



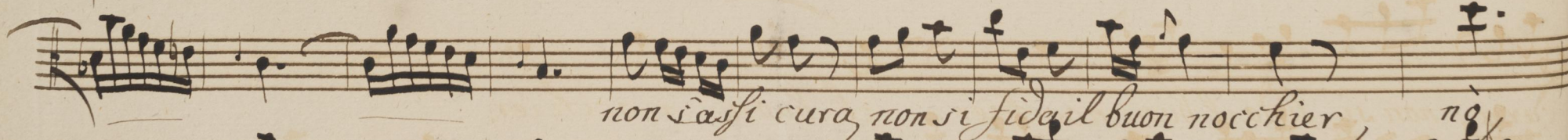
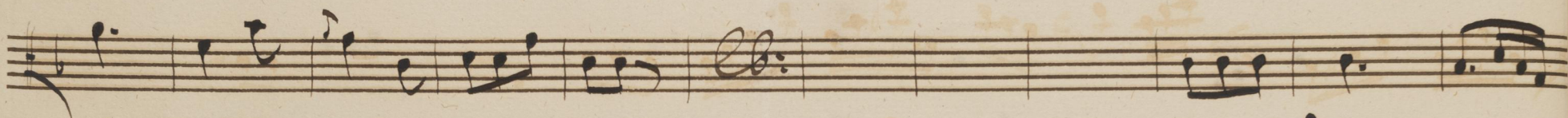
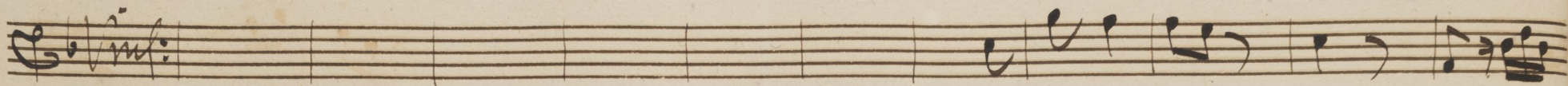
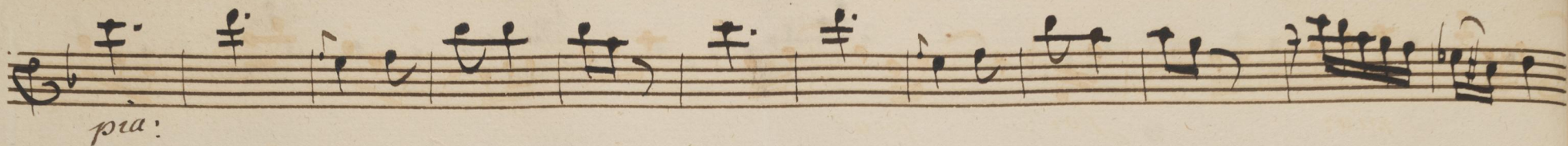
for: fortisf.



il buon nocchier



for: fortisf.



pia: for: pia:

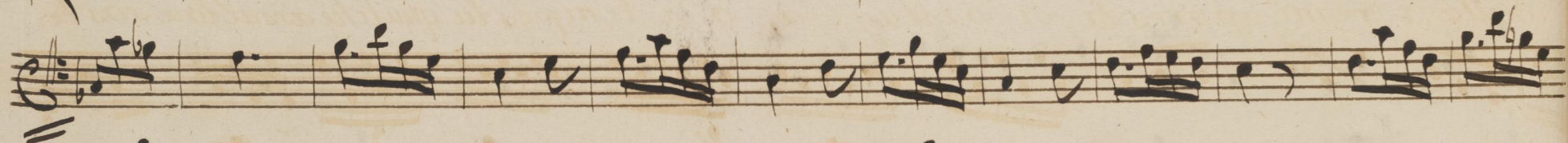
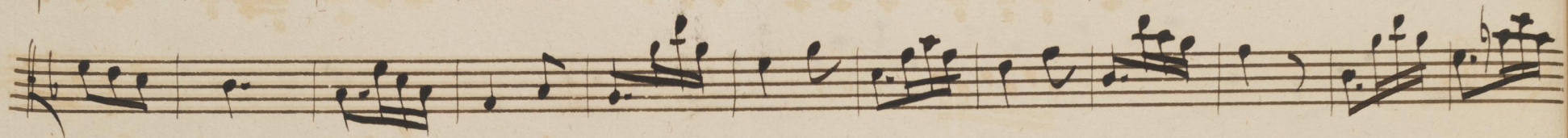
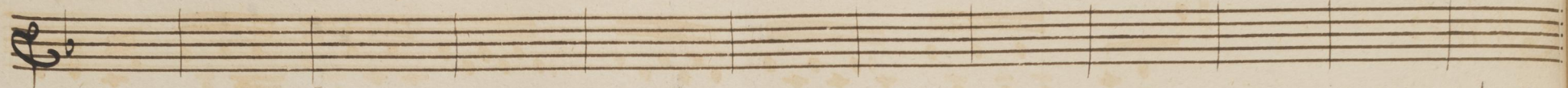
no, non si fida, no, no, non s'asf cura, non si fida, non s'asf

for: pia:

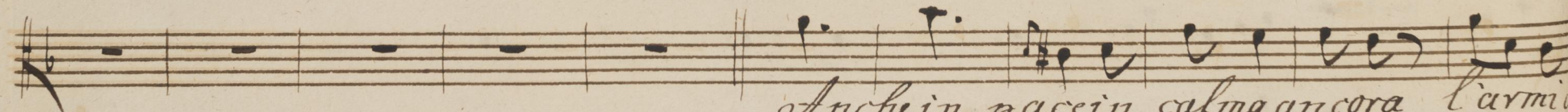
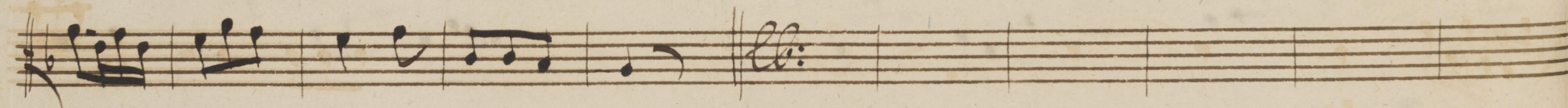
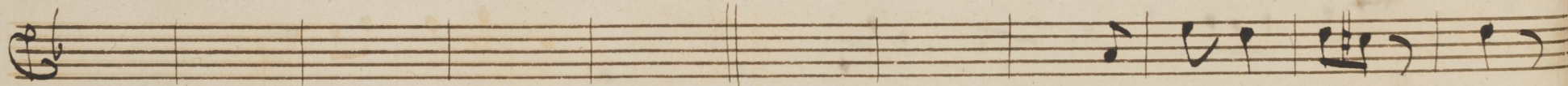
poco for: fortisf: Vmb:

cura non si fida il buon nocchier il buon nocchier

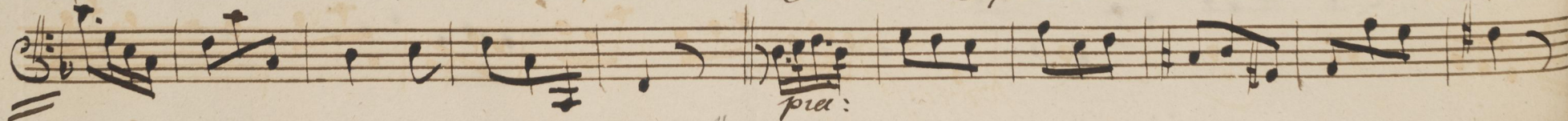
poco for: for:



pia:



Anche in pace in calma ancora l'armi a



pia:

pia: for: pia:

Viol: *Viol:*

Cl: *Cl:*

dalla, i remi appresta, di battaglia, o di tempesta qualche assalto a soste

fortiss:

Viol:

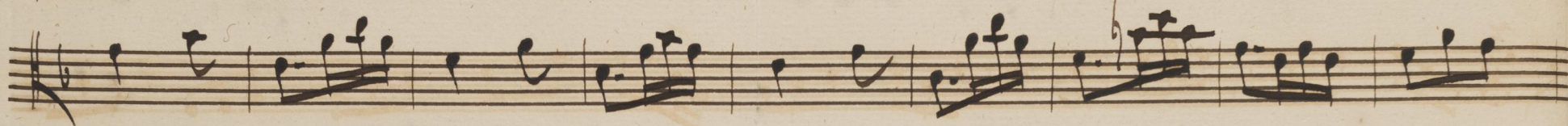
ner, a so stener.

fortiss:

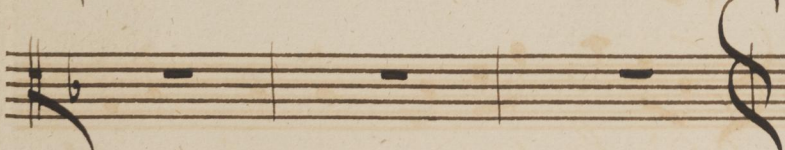
Viol:



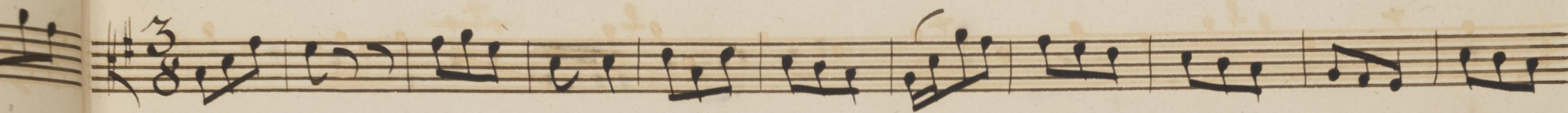
Viol.



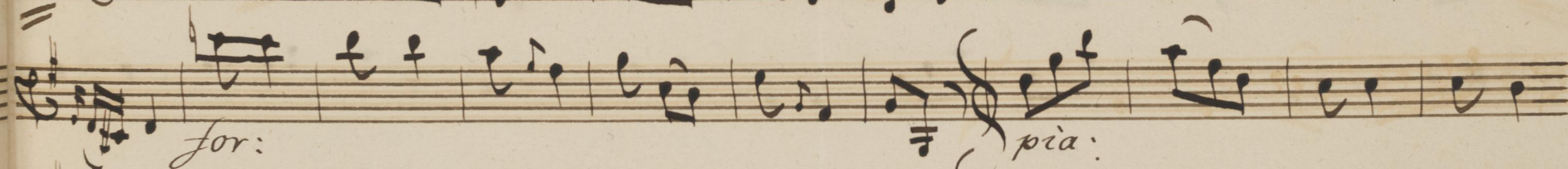
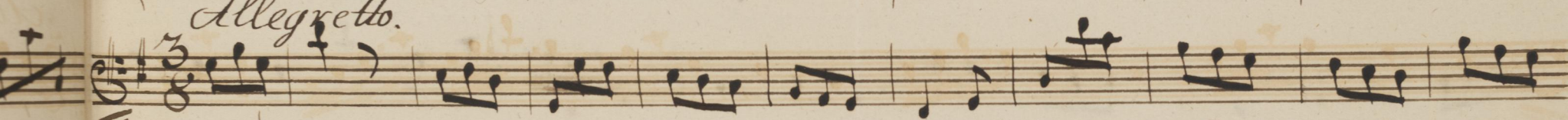
Viol.



Dal Segno.

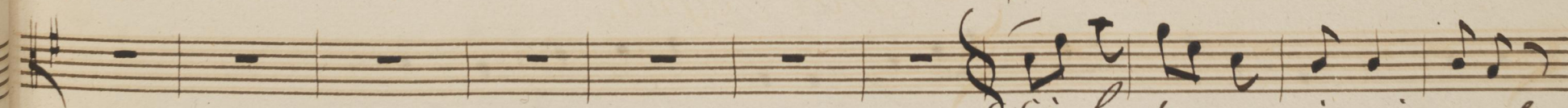
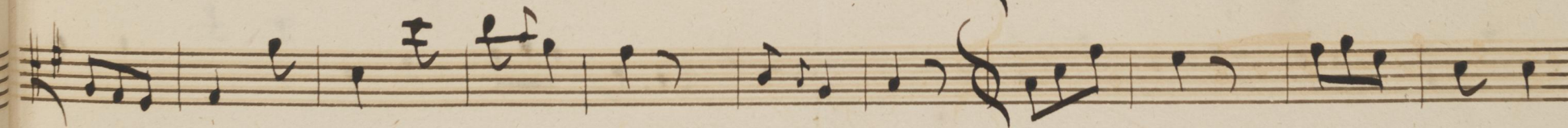
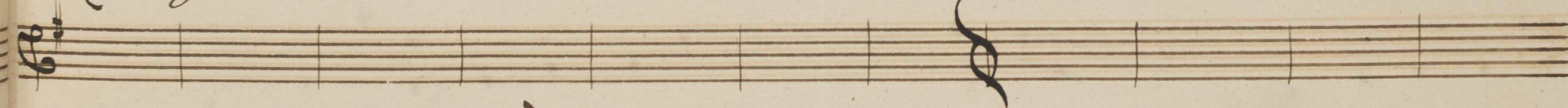


Allegretto.

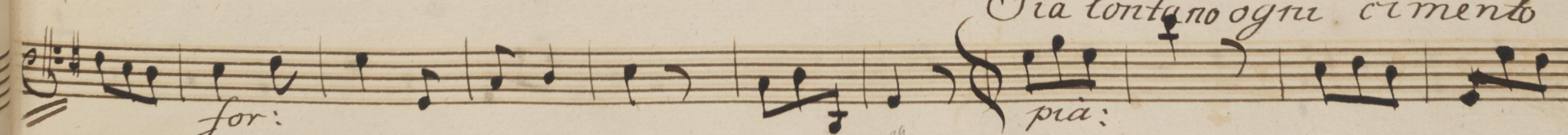


for:

pia:

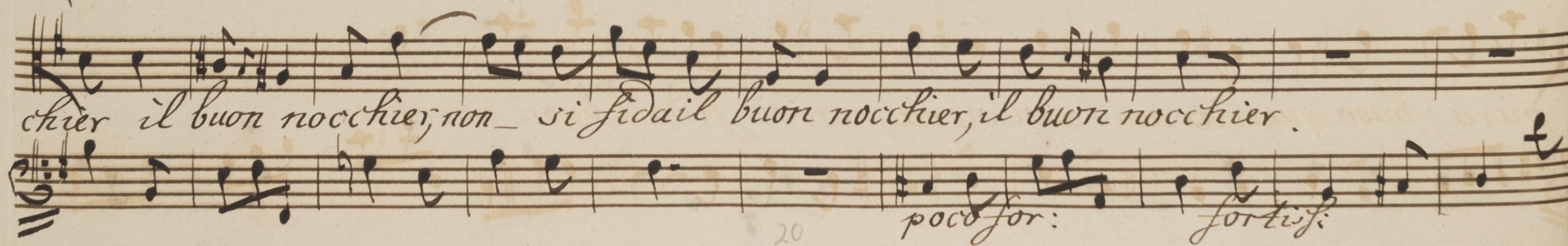
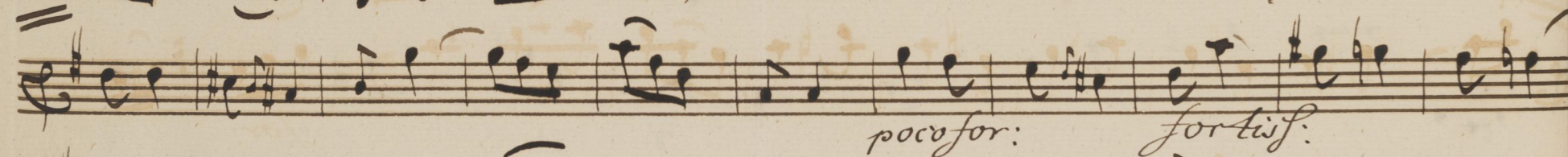
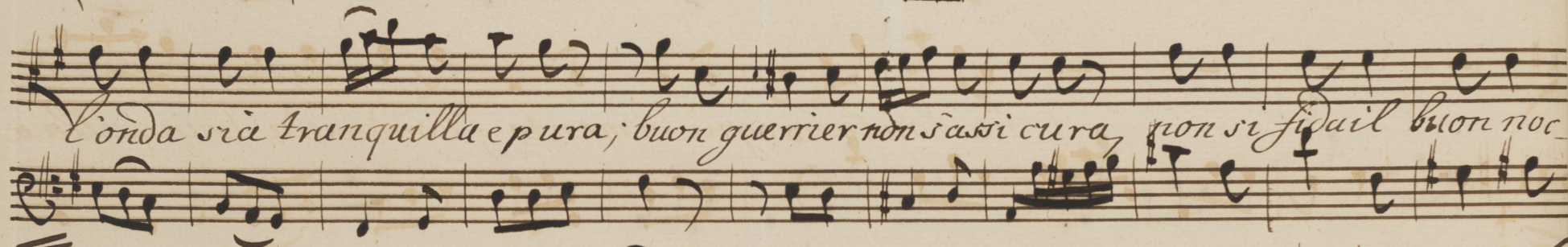
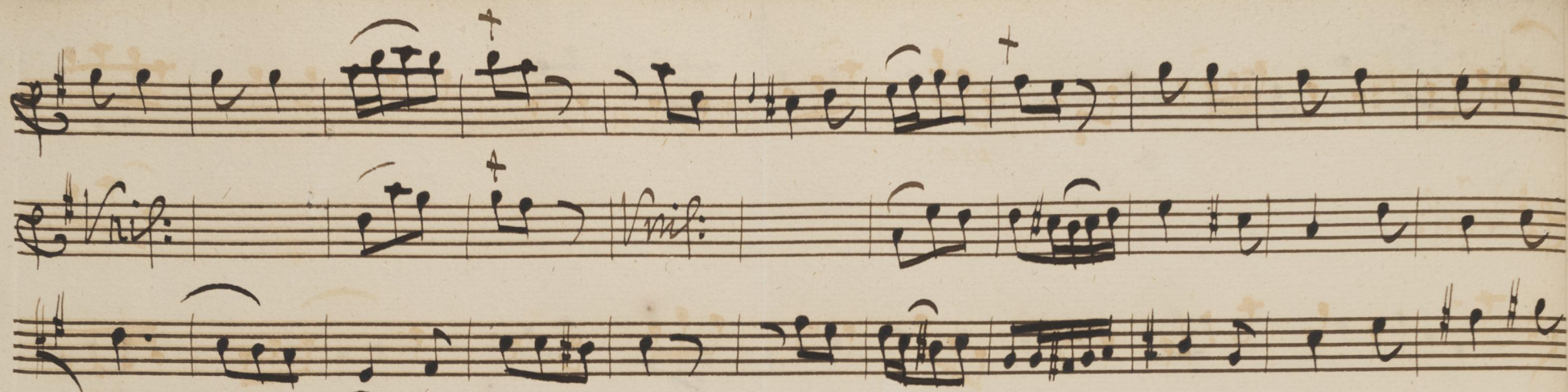


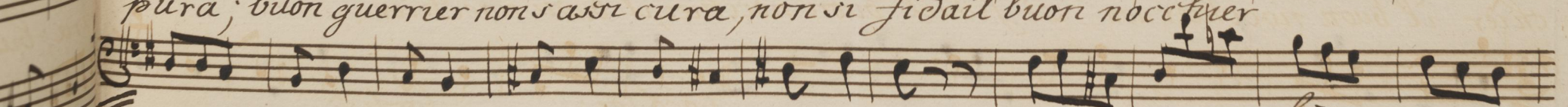
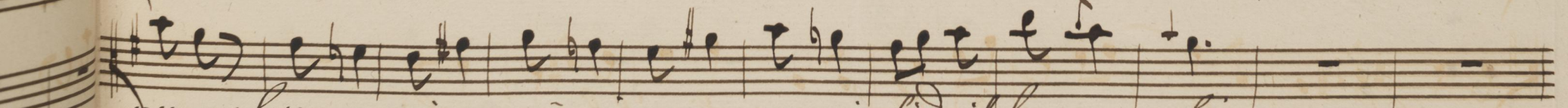
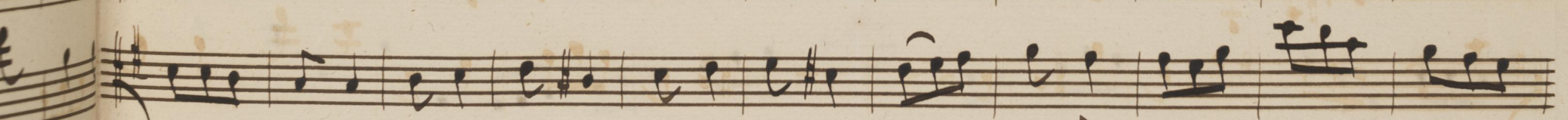
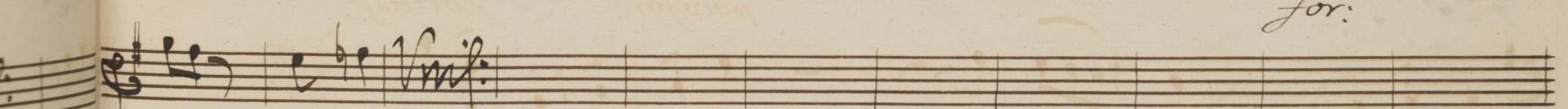
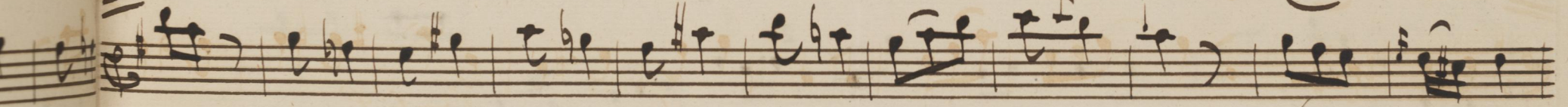
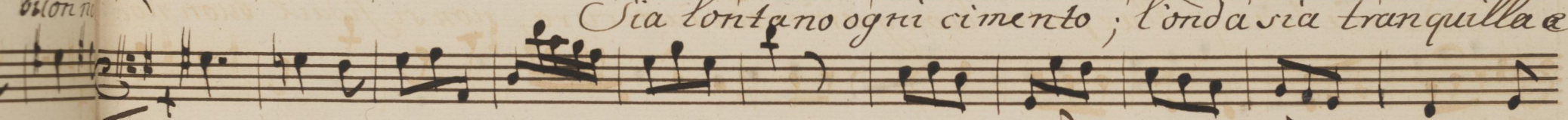
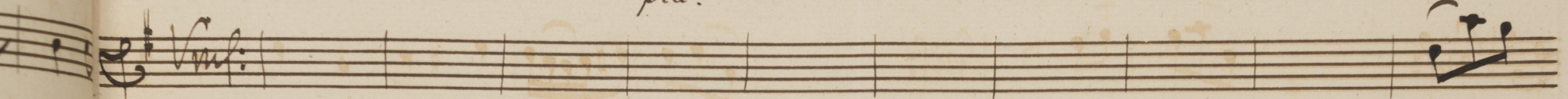
Sia lontano ogni cimento

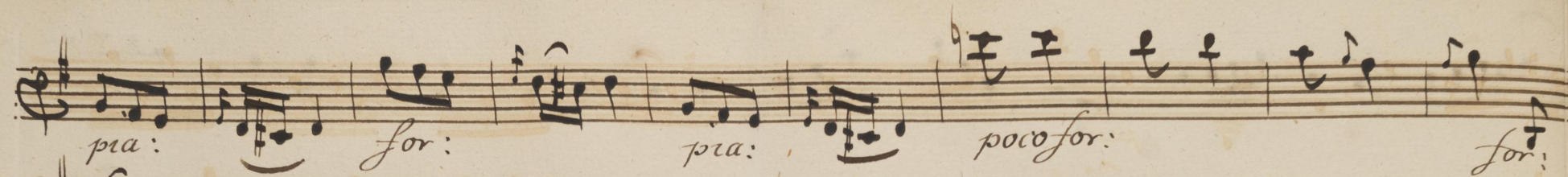


for:

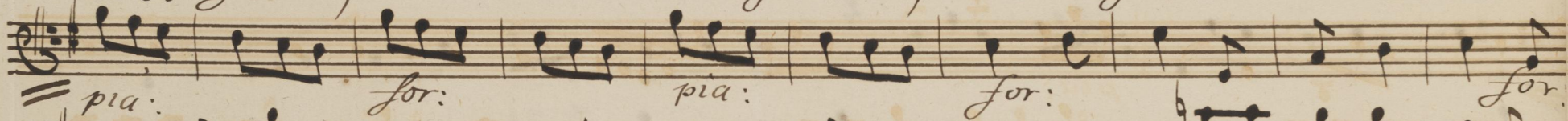
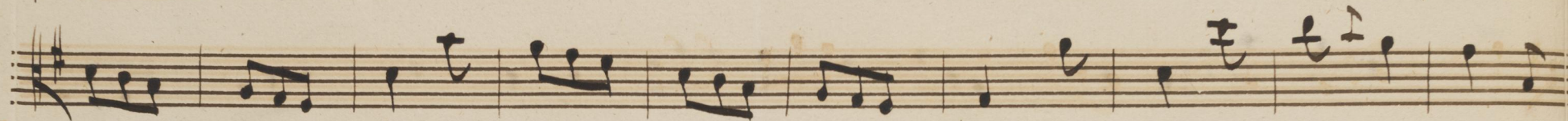
pia:



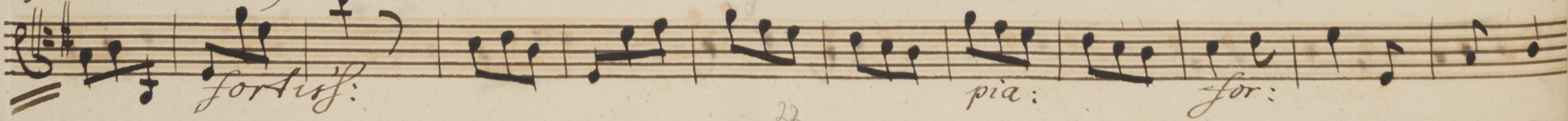
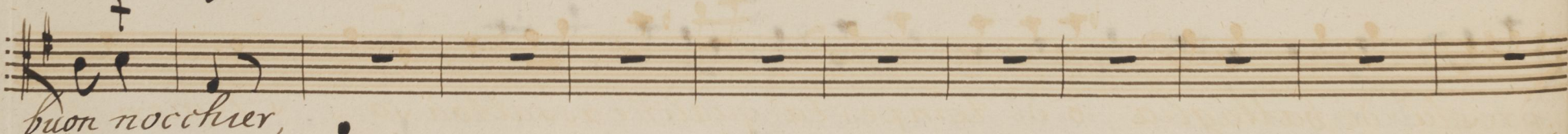




Vni:



Vni:



pia:

Viol:

Anche in pace in calma ancora, l'armi adatta, i remi ap-

pia:

poco for: for: pia: for:

presta di battaglia, o di tempesta qualche assalto a so - tener

poco for: for: pia: for:

ma: for: ma: poco for: ma:

Viol:

qualche assal - to, qualche assalto a so - tener - à so - te

ma: for: ma: poco for: ma:

for: Viol:

ner.

Dal Segno.

for:

Scena. V^a

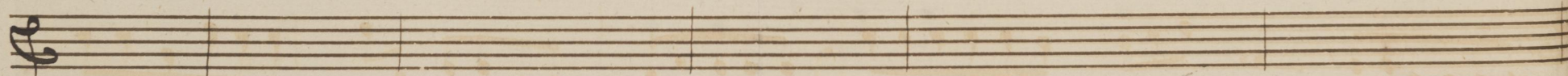
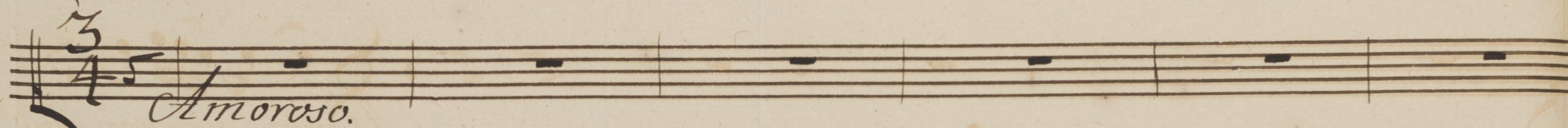
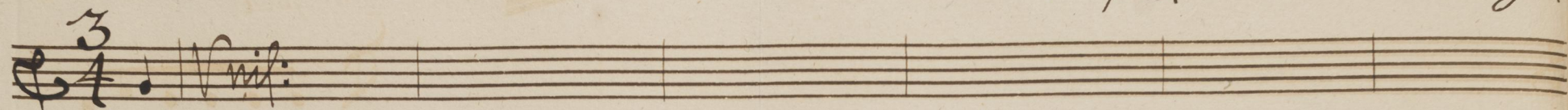
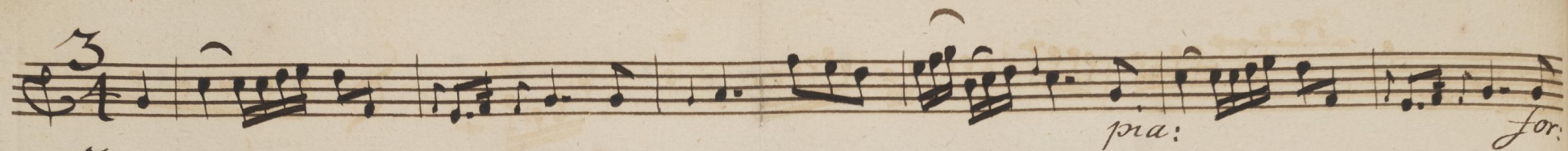
Servilia
sola

Dall'adorato oggetto vedersi abbandonar? saper che à tanti

rischi corre ad esporsi. in sen per lui sentirsi il cor tremante. e nel periglio

non poterlo seguir. questo è un affanno d'ogni affanno maggior: quest'è un soffrire

la pena del morir senza morire



pia:

Almen se non poss

pia:

i o seguir l'amato bene, affet- ti del cor mio - seguite lo per

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The lyrics are written in Italian and are interspersed between the staves.

me affet - ti del cor mio seguir se non pos - so l'ama

for:

Viv:

to bene, affet - ti del cor mio segui - te lo per me

pia:

Almen se non poss'io seguir l'amato bene affetti del cor mio se

Almen se non poss'io seguir l'amato bene affetti del cor mio se

Almen se non poss'io seguir l'amato bene affetti del cor mio se

Almen se non poss'io seguir l'amato bene affetti del cor mio se

Almen se non poss'io seguir l'amato bene affetti del cor mio se

Almen se non poss'io seguir l'amato bene affetti del cor mio se

poco for: pia:

Vmf:

me segui_telo per me almen_ se non poss'io_ seguir_ l'amato bene, as

for: pia:

for: fortiss:

fatti del cor mio segui_telo per me.

for:

for: *pia:*

bene, *Gia sem-prea lui vi-ci-no rac-*

for:

colti amor vi tiene ein solito cammino questo per voi non è, questo per voi non è

pia: *for:*

for: *pia:* *for:* *Al Dal Segno*

Scena VI^a Vitellia, e poi Cesto.

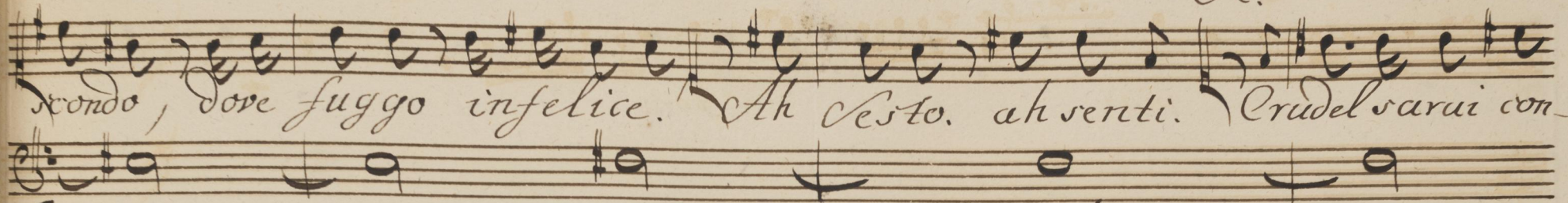
Chi per pietà m'addita Cesto dov'è? misera me! per tutto ne chiedo in

vano, in van lo cerco. Almeno s'ito trovar potessi. Ove m'a

Se:

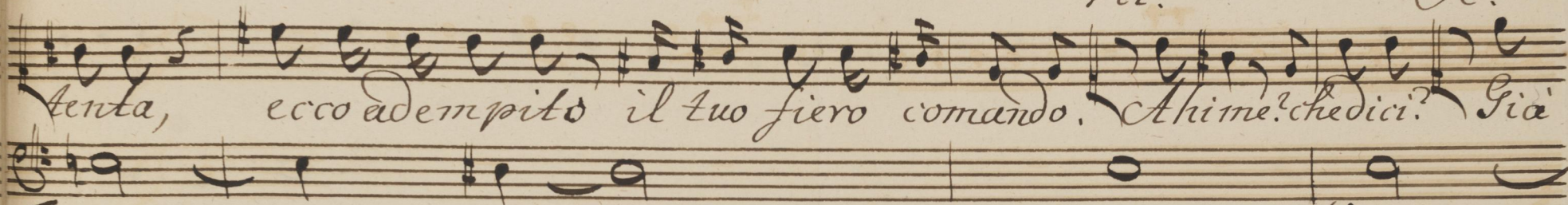
Vit:

Se:



Vit:

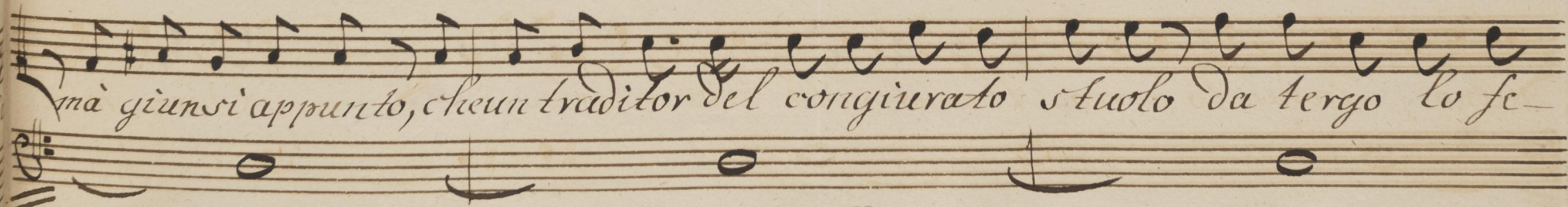
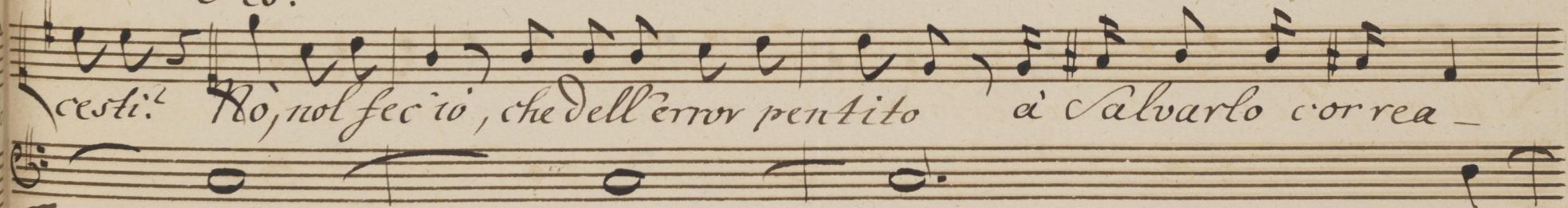
Se:



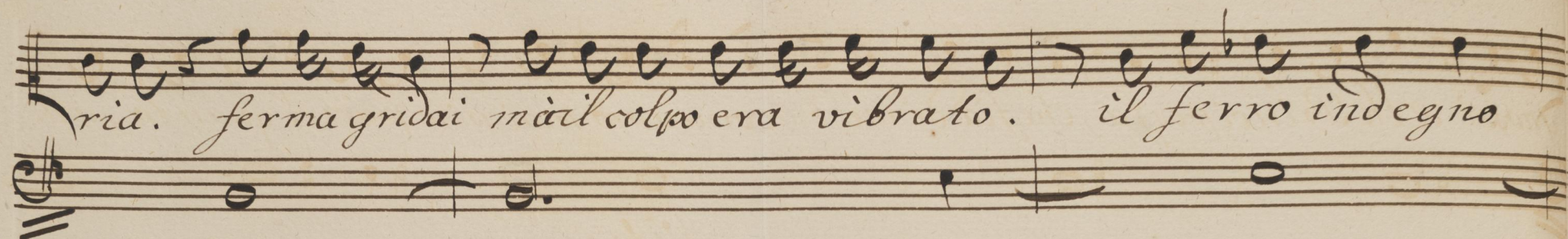
Vit:



Ces:



ria. ferma gridai ma il colpo era vibrato. il ferro indegno



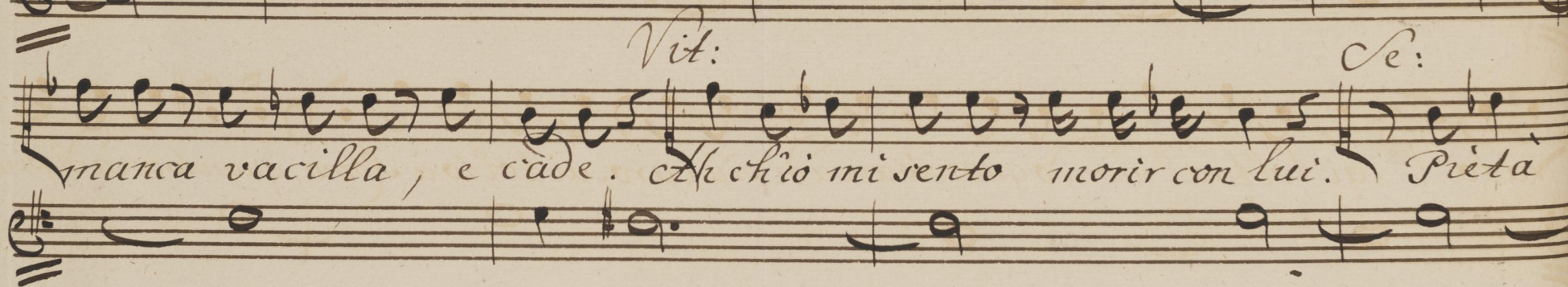
lascia colui nella ferita e fugge. a ritrarlo io m'affretto; ma con l'acria



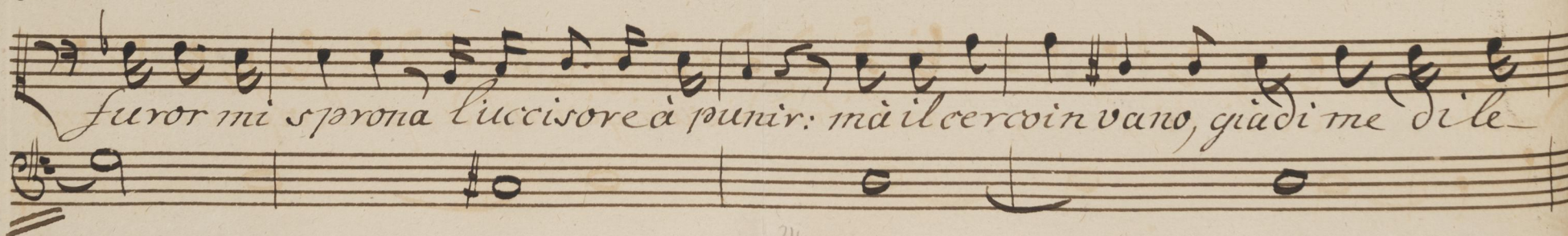
il sangue ri esce, il manto m'asperge e tito, e Tito oh Dio.



Vit: manca vacilla, e cade. *Ce:* Ah ch'io mi sento morir con lui. Pietà



furor mi sprona l'uccisore a punir: ma il cerco in vano, giudi me di le



gnossi. Et la Principessa, che fia di me? come avrò mai più pace! quanto, ah!

Vit:

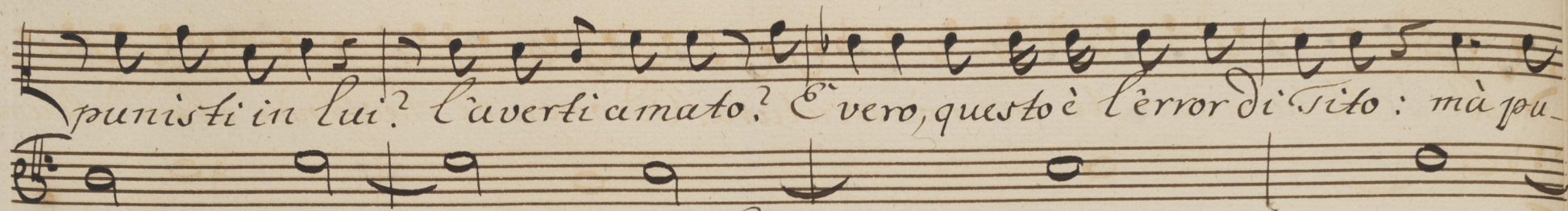
quanto mi costa il desio di piacerti? Anima rea, piacermi! orror mi

Fai. Dove si trova mostro peggior di te? quando s'intese colpo più scelerato

rato! ai tolto al mondo quanto avea di più caro. ai tolto à Roma, quanto avea di più

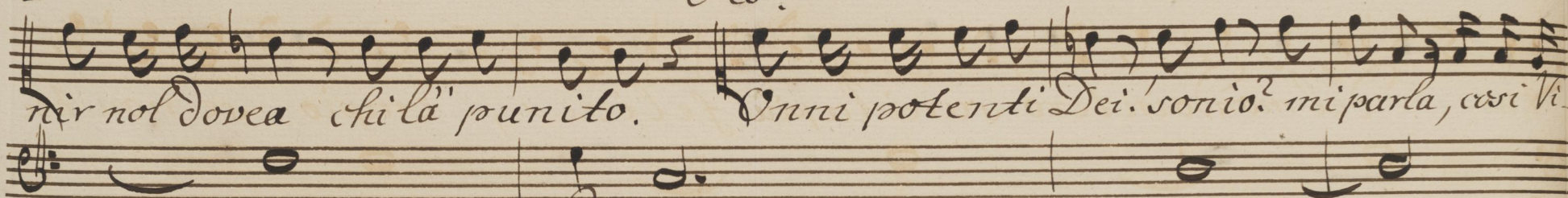
grande. e chi ti fece, arbitro de suoi giorni? di, qual colpa in umano

punisti in lui? l'averti amato? E' vero, questo è l'error di Sito: ma pu-



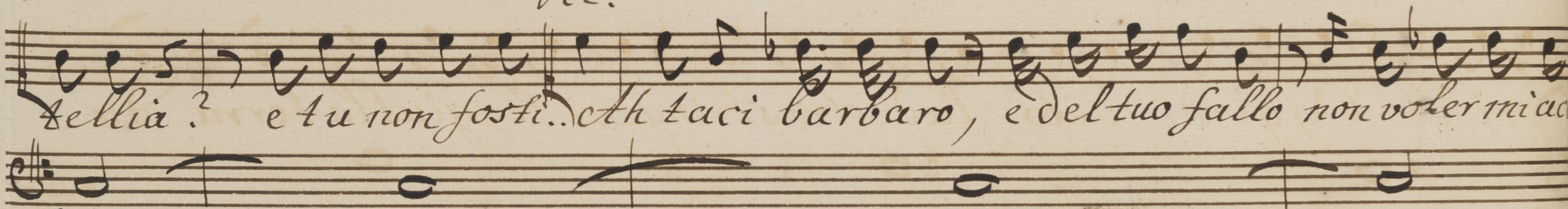
Ver:

rir nol dovea chi l'ha' punito. Onni potenti Dei. son io? mi parla, così Vi-

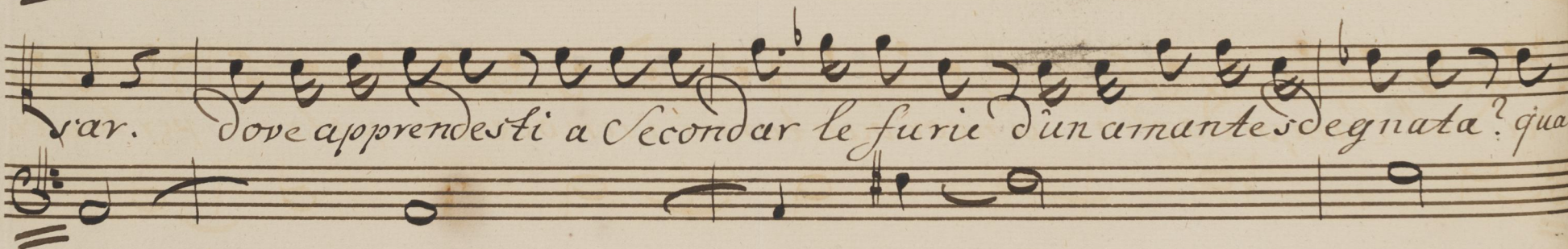


Vit:

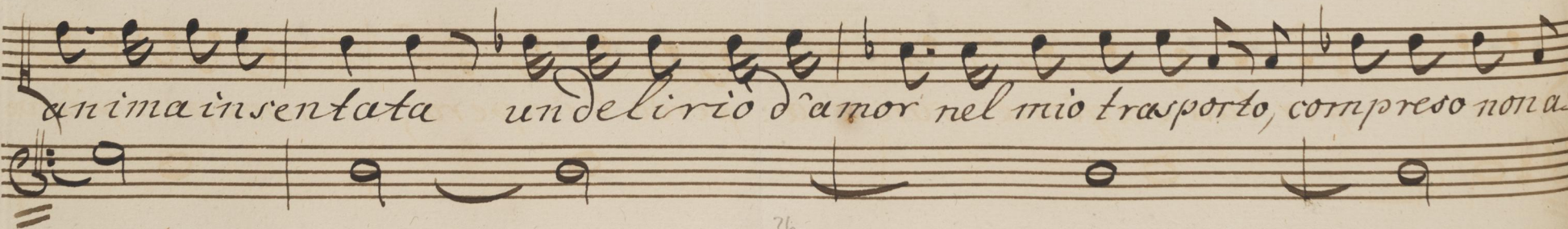
tellia? e tu non fosti. Ah taci barbaro, e del tuo fallo non voler mi acco-



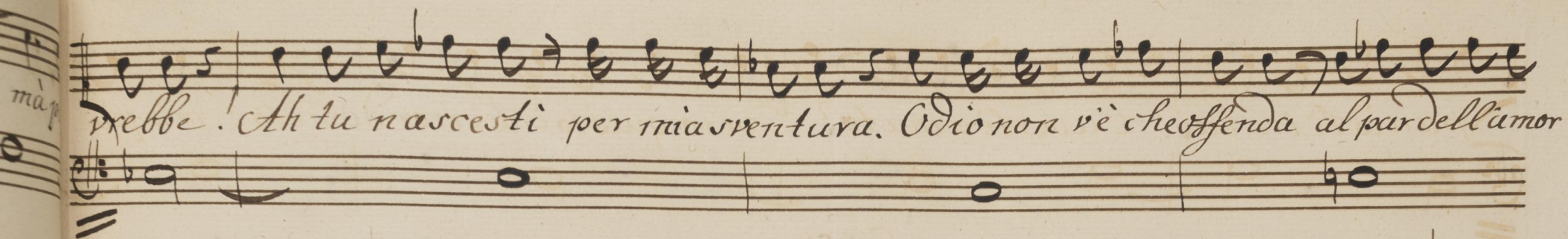
rar. Dove apprendesti a secondar le furie d'un amante sdegnata? qual



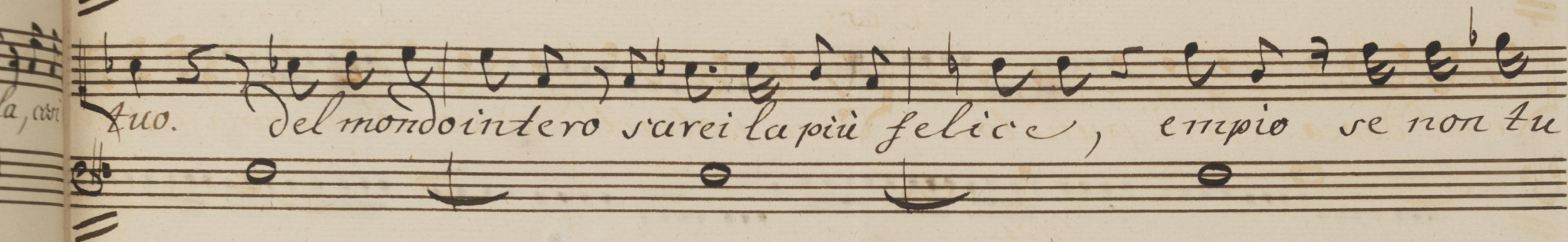
anima insentata un delirio d'amor nel mio trasporto, compreso non a-



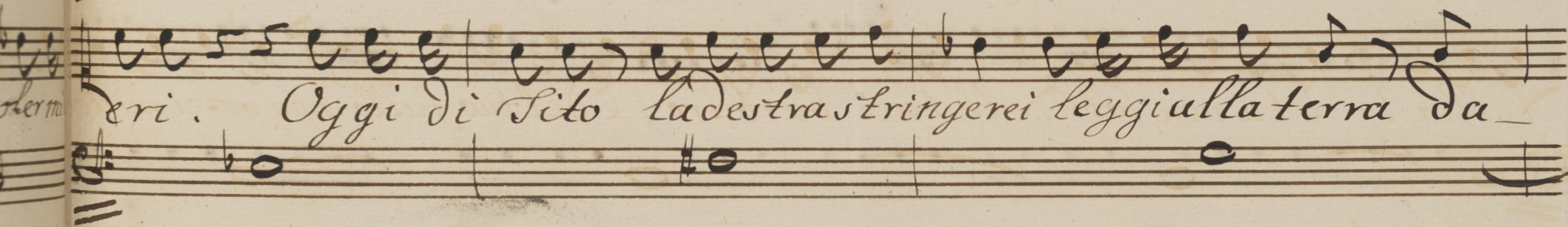
ma
rebbe. Ah tu nascesti per mia sventura. Odio non v'è che offenda al par dell'amor



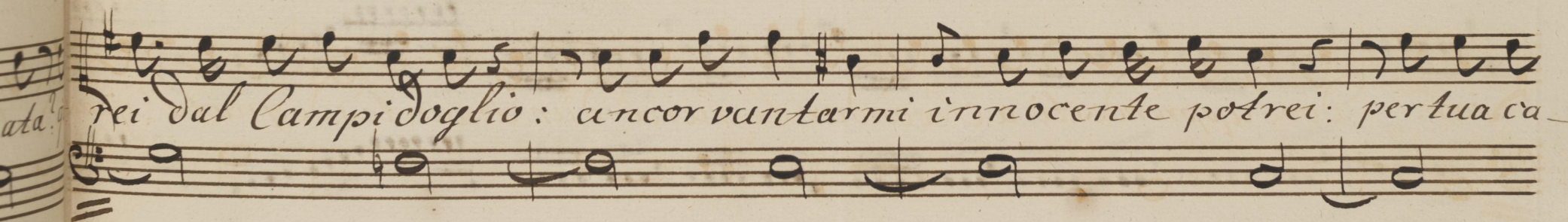
l'uo. del mondo intero sarei la più felice, empio se non tu



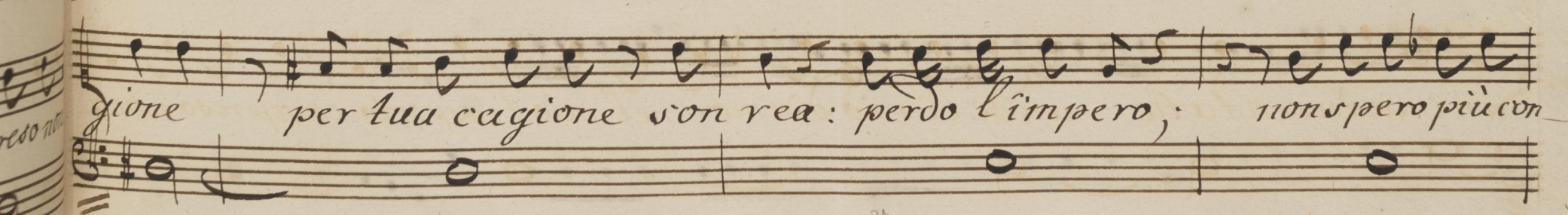
eri. Oggi di Tito la destra stringerei leggi alla terra da



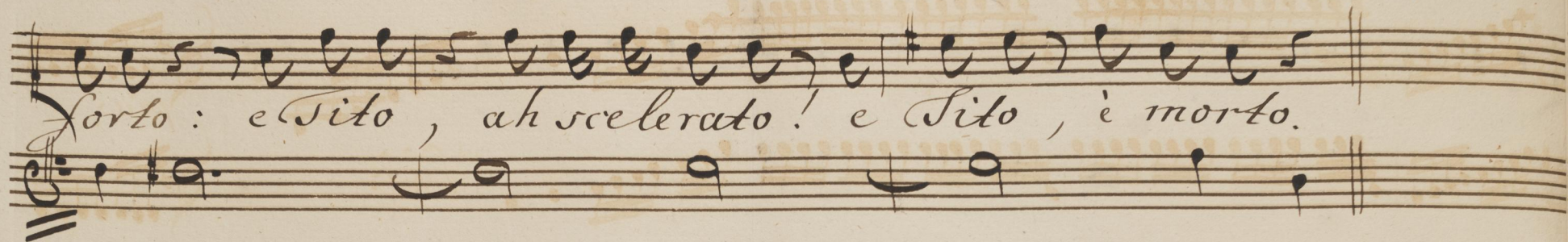
rei dal Campidoglio: ancor vantarmi innocente potrei: per tua ca



gione per tua cagione son rea: perdo l'impero; non spero più con

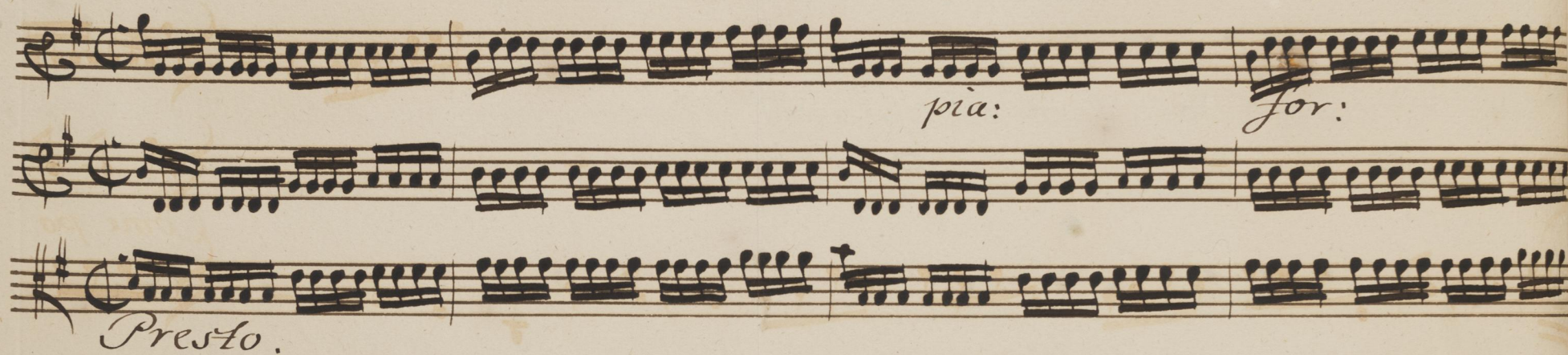


For: e Sito, ah scelerato! e Sito, è morto.



pia: For:

Presto.



pia: For:

Co:



pia:

Viol:

Come po

for: pia: for: pia:

Testi ò Dio, come potesti ò Dio, perfi

for: pia: for: pia:

for: pia: for: pia:

for: pia: for: pia:

for: pia: for: pia:

do perfido traditor, traditor traditor

for: pia: for: pia:

3 pia:

3 Vnif. Vnif.

3 Larghetto

3 Ah che l'area son io la rea son io sento gelarmi il cor man

3 pia:

poco for: pia:

car mi sento mancar mi sen to mancar mi sen

for: e presto *pia:* *for:*

zo. come potesti o Dio

for: e presto *pia:* *for:*

41

pia: *f: p:* *f: p:* *f: p:*

come potestio Dio oh Dio. come

for: pia: for: pia:

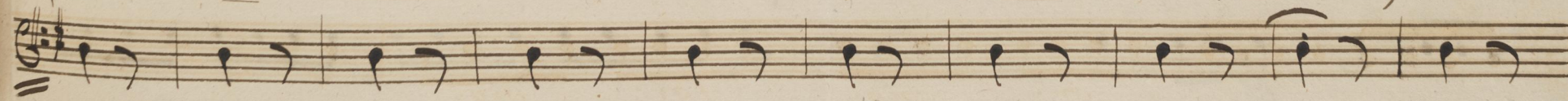
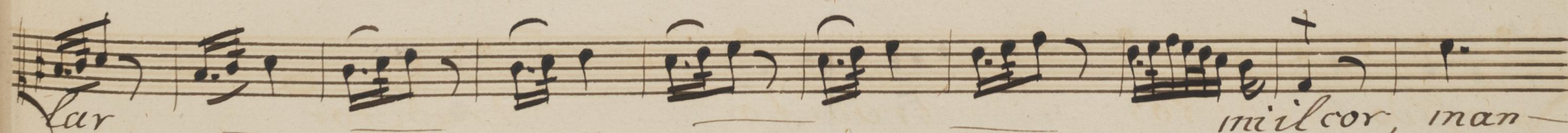
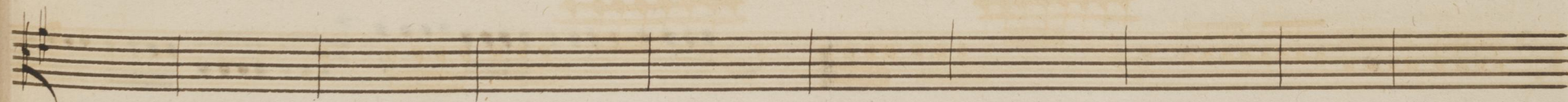
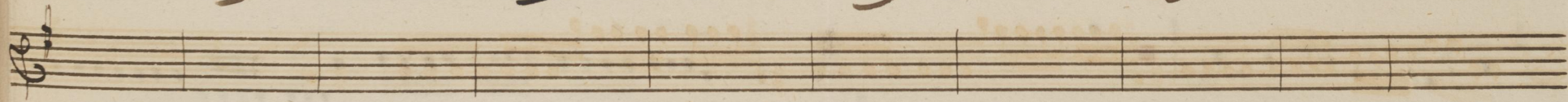
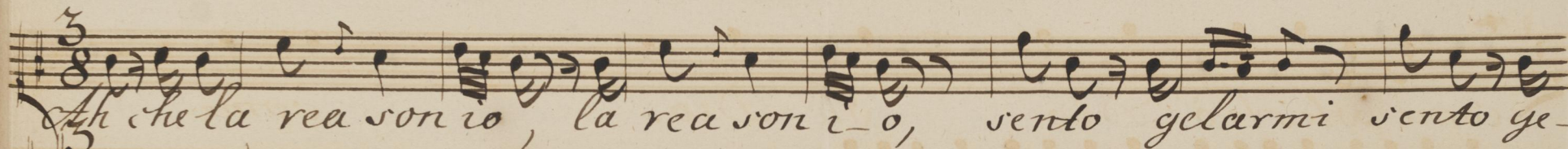
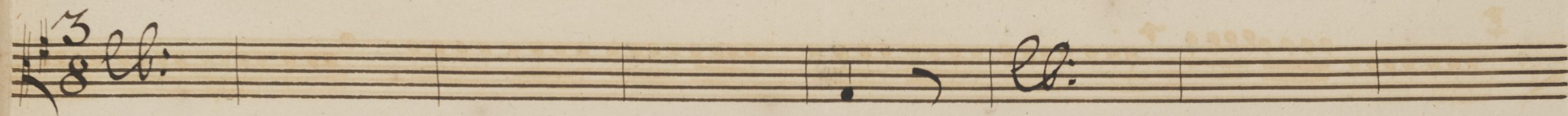
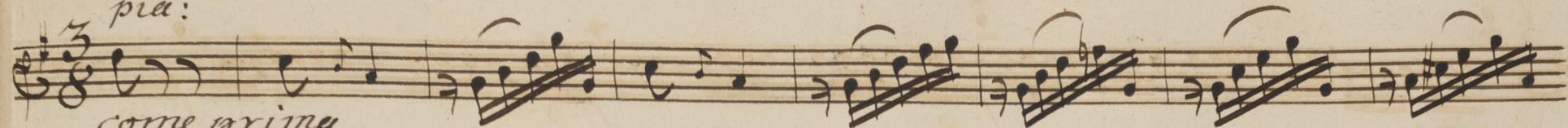
perfido traditor traditor traditor

for: pia: 42 for: pia:

The musical score is written on ten staves. The first four staves feature a complex, rapid melodic line with many beamed notes. The fifth staff has a more sparse melody with lyrics. The sixth and seventh staves continue the rapid melodic line. The eighth staff has a sparse melody with lyrics. The ninth and tenth staves continue the rapid melodic line. The lyrics are written in a cursive script below the staves. The page is numbered 42 at the bottom center.

pia:

come prima.



for: pia: poco for: pia:

Viol:

car- mi sento, la rea, oh Dio, si son larmi marcar

for: pia: presto come prima.

mi sento marcar mi sen- to.

for: for:

44

pia: *for:* *for:*

pia: *for:*

pia: *for:* *pia:*

Unif:

Pria di tradir la fe *car*

pia: *for:* *pia:*

for: pia: 3
8. pia: e come
prima

che crudel crudel perche Ah che del

for: pia: 3
8. pia:

Viol:

Cl:

fallo mio tardi tardi mi pen-to, tardi mi pen-to, del fallo

for:



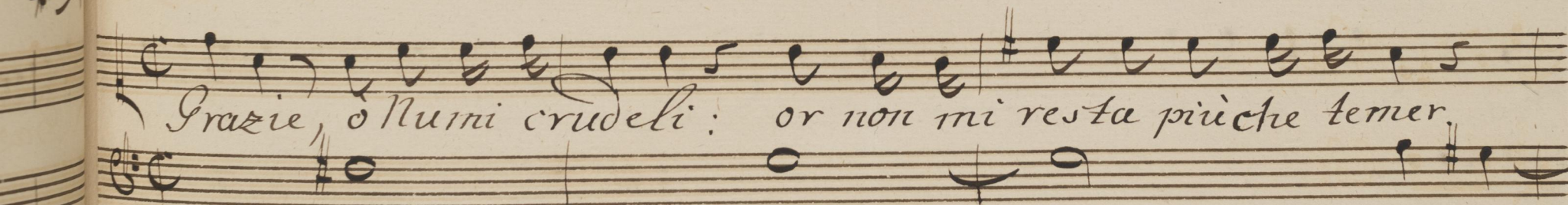
for:

mio, tardi, tardi mi pen to. *Da Capo.*

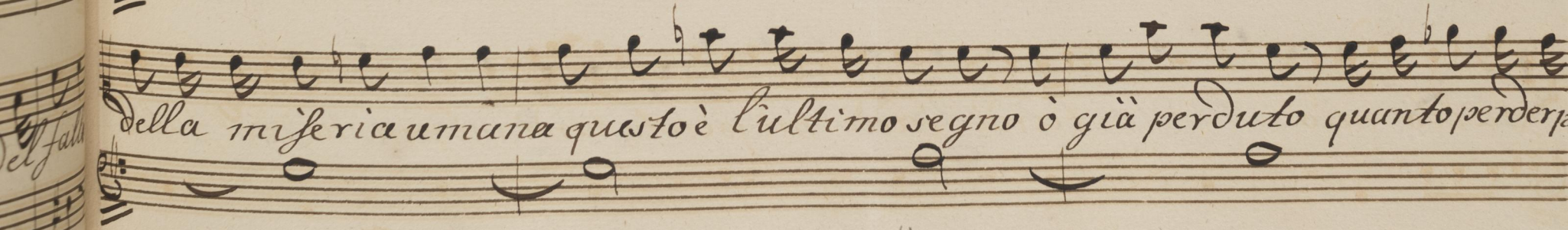


Scena VII^a Sesto, e poi Annio.

Grazie, o Numi crudeli: or non mi resta più che temer.



della miseria umana questo è l'ultimo segno o già perduto quanto perderpo.



Tevo ògia tradito l'amicizia, l'amor, Vitellia, e Sito

uccidetemi almeno smarie, che m'agitare: furie, che lacerate
 inatto di spudar la spada.)

questo perfido cor. se lente siete a compir la vendetta; io stesso, io la fa

An: De: come sopra
 ro. Vesto t'affretta. Sito brama... lo sò: brama il mio sangue, tuttora

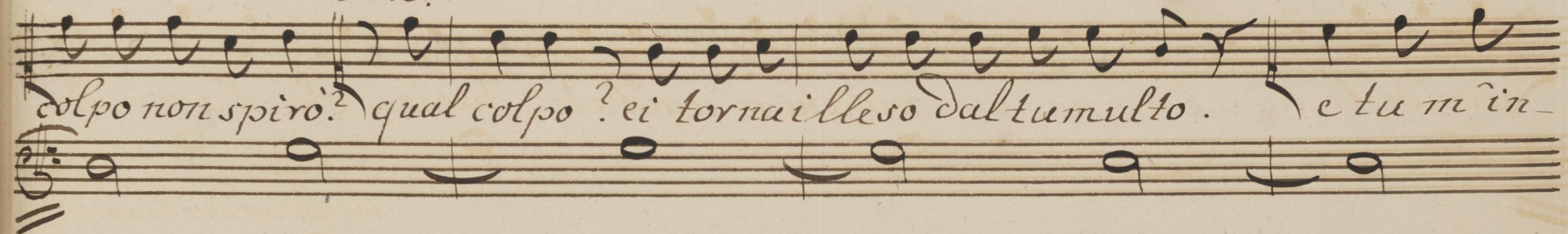
An:
 rà? ferma: che dici? Sito chiede vederti: al fianco suo stupisce che non

Se:



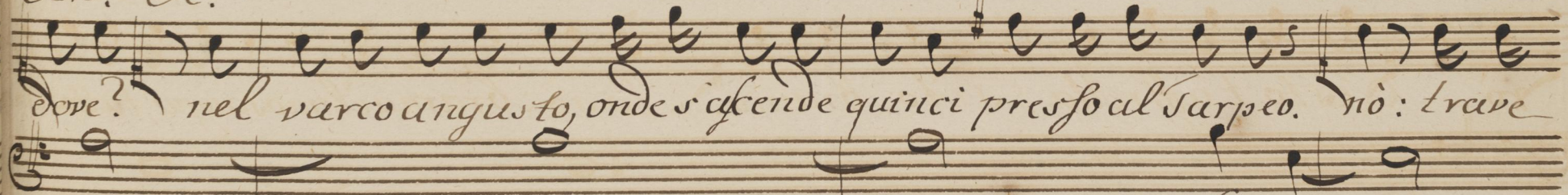
An:

Se:



An: Se:

An:



Se:



mai delle cesaree vesti ardirebbe adornarsi? il sacro alloro, l'angusto orn

An:

manto. ogni argomento è vano. vive Sito, ed è illeso. in questo istante

Ce:

io da lui mi divido. oh Dei pietosi! oh caro Prence. oh dolce amico.

An:

ah lascia che a questo sen. ma non m'inganni. io merto sì poca fe? dunque tu

Ce:

Stesso a lui corri, e'l vedrai. oh io mi presentia Sito? dopo averlo tra

An:

Se:

Vito? Tu lo tradisti. io del tumulto, io sono il primo autor.

An:

Se:

An:

Se:

come. perche? non posso dirti di più. Vesto infedele! amico,

m'è perduto un istante. addio. m'involto alla patria per sempre: ri-

cordati, ricordati di me: Vito difendi da nuove insidie: io vò rammingo, af-

An:

flitto à pianger fra le selve il mio delitto. fermati. oh Dei! pensiam

senti: fin' ora la congiura è nascosta: ogn'uno in colpa di questo incendio il

Se: An:

cavo: or la tua fuga indicar la potrebbe. e ben, che vuoi? che

Se: An: Se: Tu non parla ancor: che taccia il fallo: che torni a Sisto. eccomi, io vò...

An: Se:

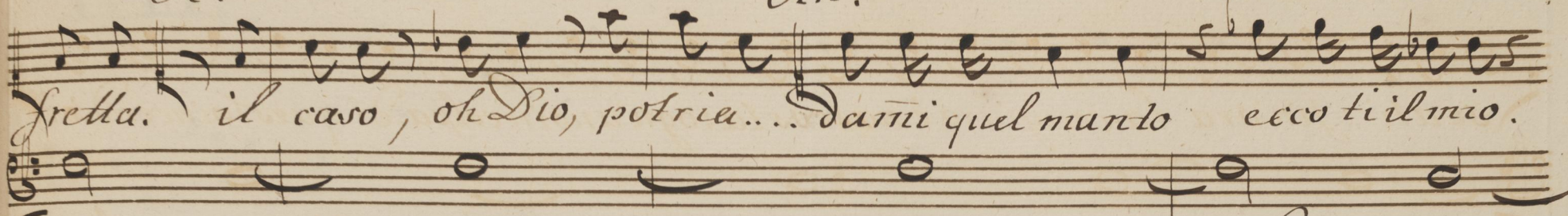
ma' questo manto asperso di sangue? di quel sangue rosso? quell' in fe-

An: Dice, che per Sisto io piangea. cauto l'avvolgi, nascondilo, e t'af-

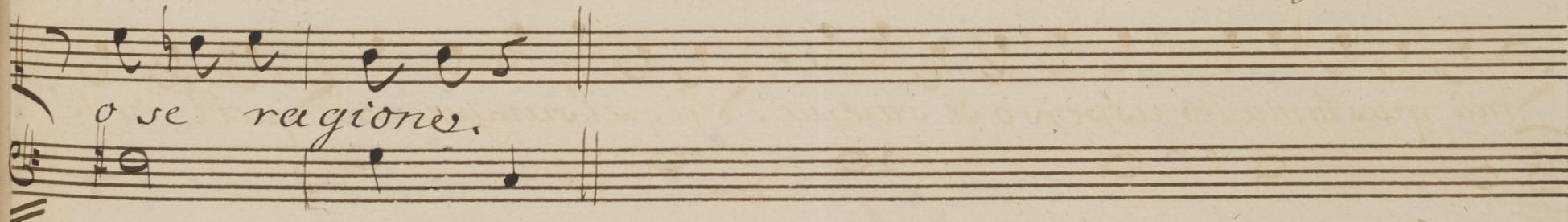
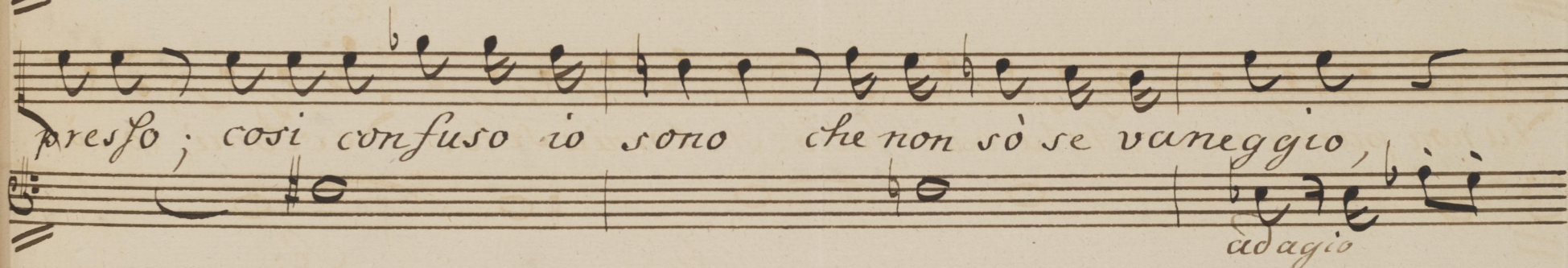
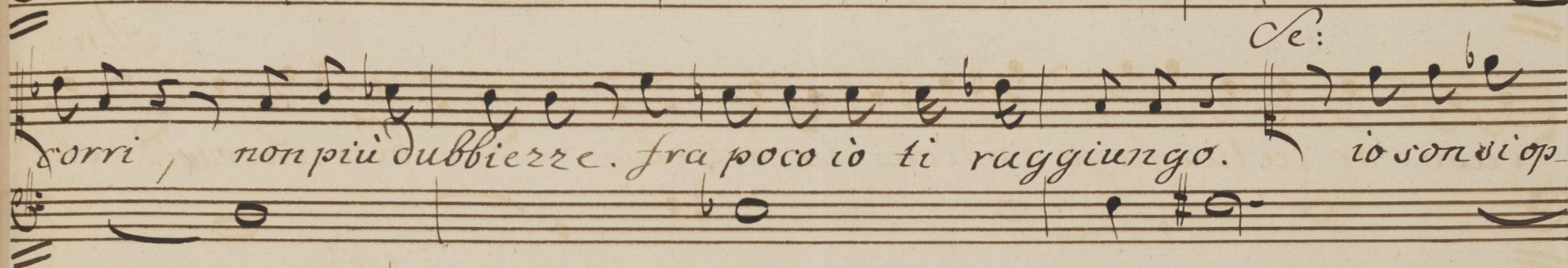
Se:

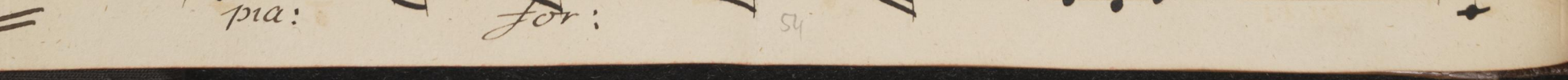
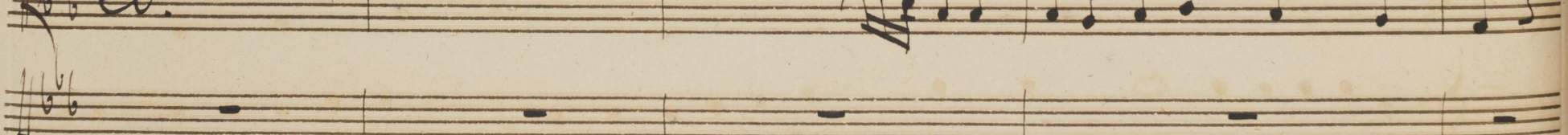
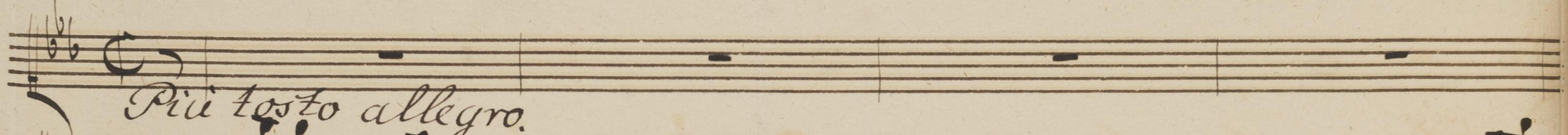
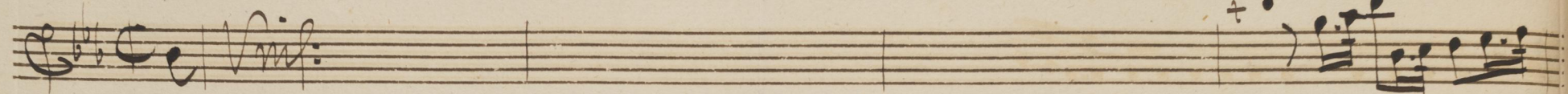
An:

cambiano il manto



Se:





Piu tosto allegro.

pia:

for:

pia:

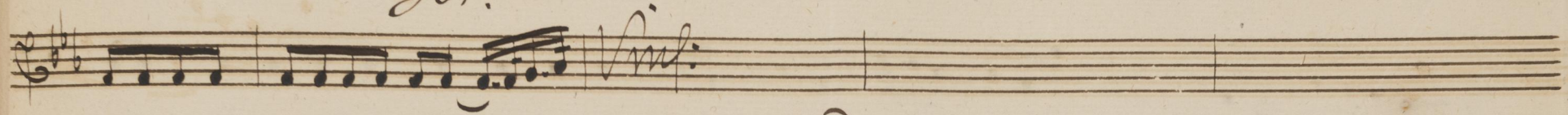
pia:

for:

54



for:



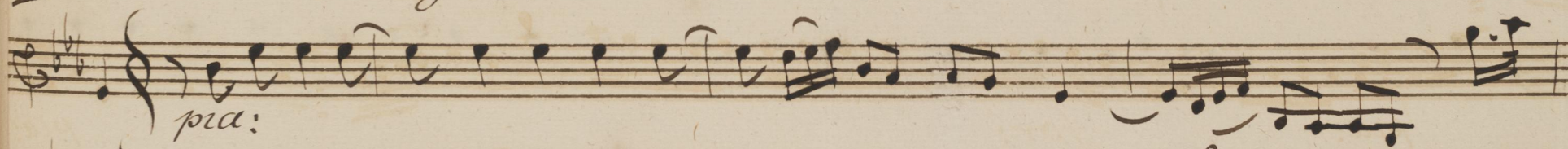
Viol:



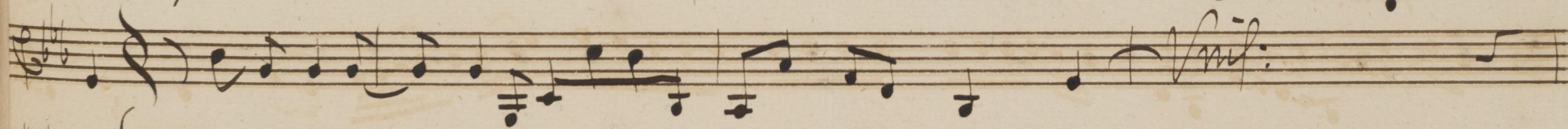
pica:



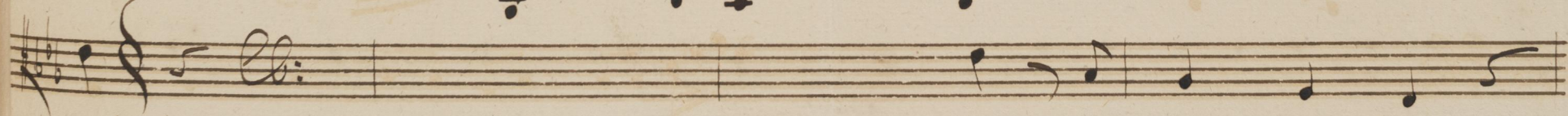
for:



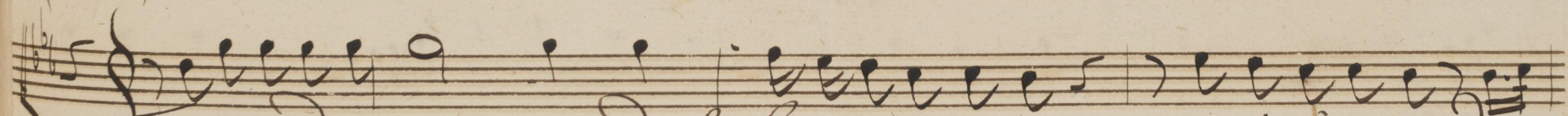
pica:



Viol:



pica:



pica:

Tras stupido e pensoso Dub bio così s'aggira così s'aggira da un

poco for: *pia:*

torbido riposo chi si destò talor, da un torbido riposo

pia:

so chi si de

for: fortiss: pia.

Viol:

Tò chisi destò - talor.

for: fortiss:

for: pia:

Viol:

Fra stupido e penso - so dub - bio così s'aggira

for:

for:

Handwritten musical score on page 58, featuring ten staves of music. The score includes vocal lines and instrumental parts for Violin (Viol.) and Cello (Cb.). The lyrics "cori s'aggira daun torbido riposo, daun torbido ri po'" are written below the fourth staff. The page number "58" is at the bottom center.

tenuta

for:

pia:

chi si desto talor, così s'aggira fra dubbio pensoso da un

pia:

for:

pia:

for:

torbido riposo chi si desto

talor, chi si desto ta

for:

pia:

for:

[illegible]

lira frà le sognate forme: che non sà ben se dorme, non sà se veglia an-

Vncl:

cor non sà se ve- glia ancor, non sà se dorme, non sà se

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The lyrics "veglia, no no non sa se ve glia ancor." are written across the middle staves. The score is marked with "for:" and "pia:" at several points. The piece concludes with the instruction "Dal Regno." and the page number "62" at the bottom.

for: pia: for: pia:

veglia, no no non sa se ve glia ancor.

for: pia: for:

for:

Viv:

pia: for:

Dal Regno.

62

Scena. VIII.

Sito

Galleria Terrena ador
nata di Statue corri
spondente a Giardini

Contro me si congiura. onde il sapesti?

Sito, e Servilia.

Ser:

onde complici venne, tutto a scoprirmi, acciò da te gl'impoltri, perdono al

Sito.

Ser:

fallo. e Lentulo è l'infedele? Lentulo è della trama lo scelerato au

tor. spero di Roma involarli l'impero: uni seguaci: dispose i segni

il Campidoglio accese per destare un tumulto: e già correva cinto del manto au

gusto à sorprendere, l'indegno, ed à sedurre il popolo confuso, ma, / giustizia dal

Del! l'istesse vesti che ci cinse per tradirti fur tua difesa, e sua ra-

ma, un empio frai sedotti da lui corse, ingannato dall'augusto divise, e

per uccider te, Lentulo uccise. dunque mori nel colpo. almen se vive

egli nol sa, come l'indegna tela tanto potè restar nascosta? e

pure fra tuoi custodi istessi de' complici vi son. Cesare è questo lo

scelerato segno, onde fra loro si conoscono i rei. porta ciascuno

parià questo, signor, nastro vermiglio, che su l'omero destro il manto annota, co-

Sia: servalo, e ti guarda. or di Servilia, di, che ti sembra un Im-

pero? al bene altrui chi può sacrificarti più di quello che io feci? e

pur non giunsi à farmi amaro: pur p'è chi m'odia, e tenta questo sudato alloro.

svellermi dalla chioma: e ritrova seguaci: e dove? in Roma.

Sito l'odio di Roma! e terni Dei! io che spero per lei tutti miei dì! che

per la sua grandezza sudor, sangue versai, eor sul Nilo, or sul Istro

arsi, e gelai! io che ad altro se vegliò, fuorchè alla gloria sua pensar non oso: che in

allora

mezzo al mio riposo non sogno che il suo ben: che a me crudele per compia

Roma

cere a lei, seno gl'affetti miei, in osprimoin seno l'unica del mio cor fiamma co-

miei di

rata! oh Patria! oh sconoscenza! oh Roma ingrata! *Scena IV.*

Sesto, Sito, e

Fervilia

stro

Ecco il mio Prence. oh come mi palpita al mirarlo il cor smarrito!

Sito.

Se:

Set:

Cesto, mio caro Cesto, io son tradito. oh rimembranza. il

crederesti amico? Sito è l'odio di Roma, ah tu che sai tutti i pensieri

miei: che senza velo ai veduto il mio cor: che fosti sempre l'oggetto del mio

mor, dimmi se questa aspettar mio dorea crudel mercede? L'anima mi tra

figge, e non sel crede.) dimmi con qual mio fallo tant'odio è mai controdime con

mosfo? Signor. parla. ah Signor, parlar non posso. tu piangi

amico Sesto: il mio destino ti fa pietà. vieni al mio seno:

oh quanto mi piace, mi consola questo tenero segno della tua fedeltà.

Se:
morir mi sento, non posso più. parmi tradirlo ancora col mio tacer.

Se:

Se:

Se:

Se:

Se:

Se:

Se:

Se:

Se:

Se:

Se:

Vit.

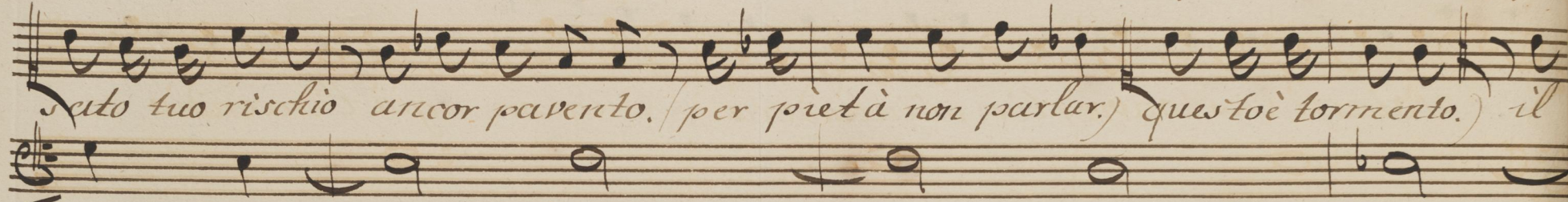
vitto preser gli Dei curadi te. (man cava Vitelliancor. pensando al pas



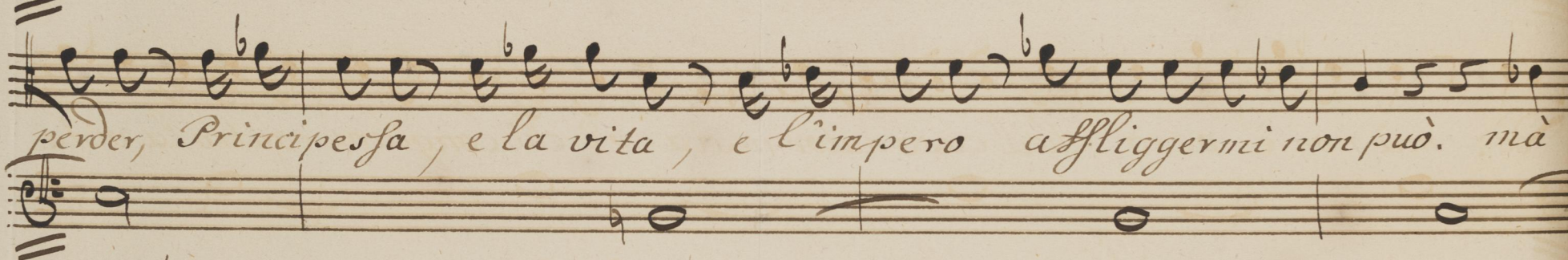
Se:

Si:

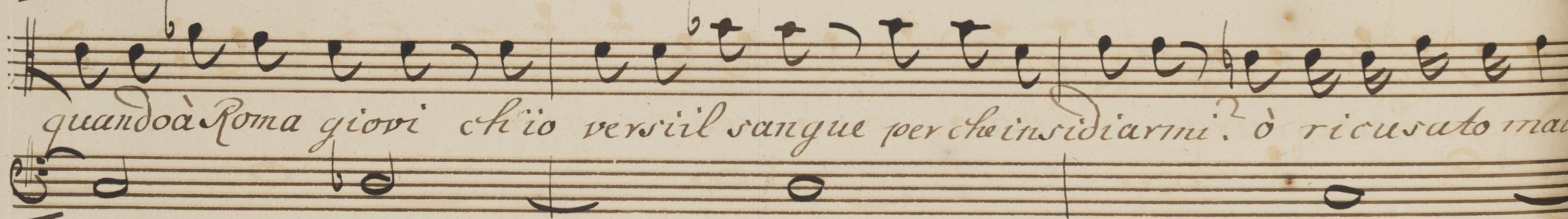
dato tuo rischio ancor pavento. (per pietà non parlar.) questo è tormento. il



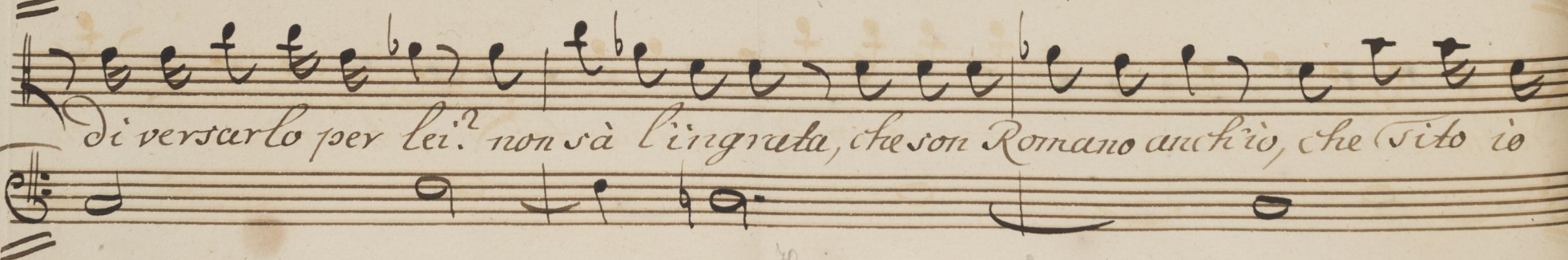
perder, Principessa, e la vita, e l'impero affliggermi non può. ma



quando à Roma giovi ch'io vers il sangue per che insidiarmi? ò recusato mai



di versarlo per lei? non sà l'ingrata, che son Romano anch'io, che Tito io



Cer:

Scena XI

Sesto, Vitellia

Tito, Servilia

ed Annio col manto

Di Sesto.

sono ! perche rapir quel ch'offerisco indono. o vero Eroe !

An:

à Tito

Potesi Sesto avvertir: m'intenderà.) Signore già l'incendio ce

De: mà non è vero, che il caso autor nesia: v'è chi congiura contro la vita

Si:

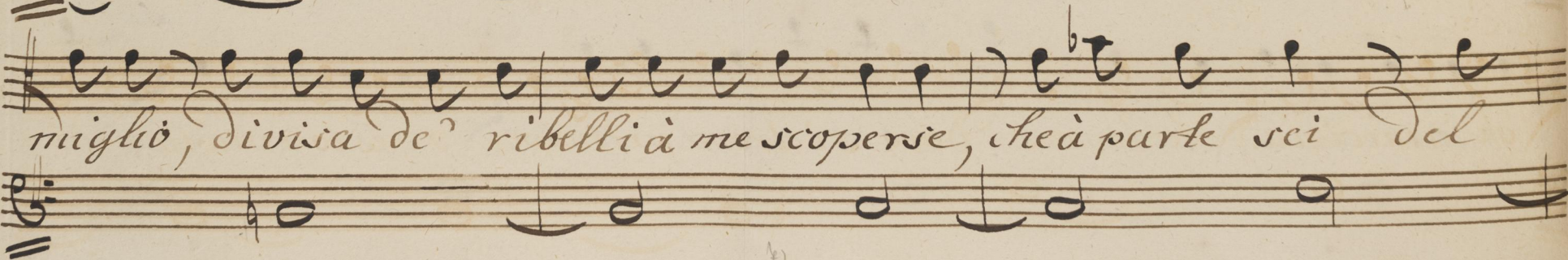
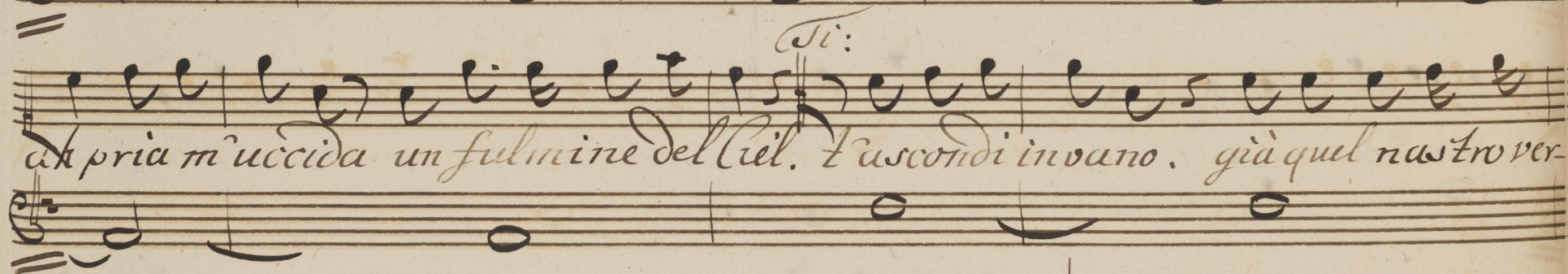
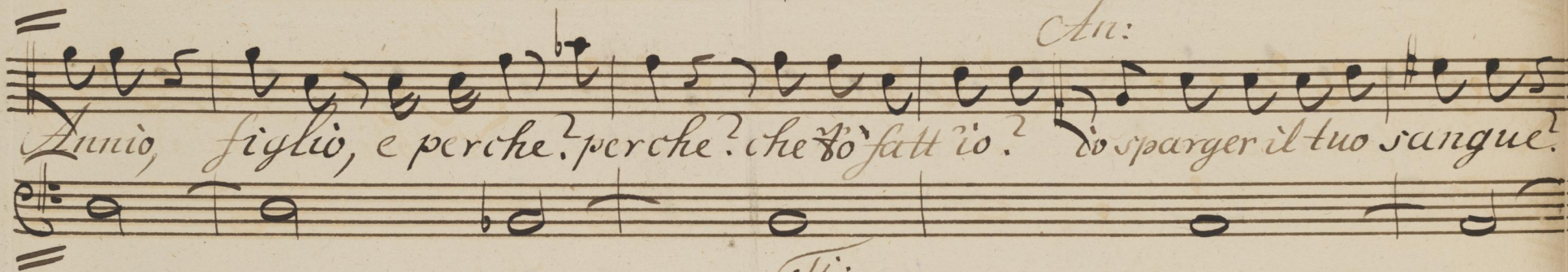
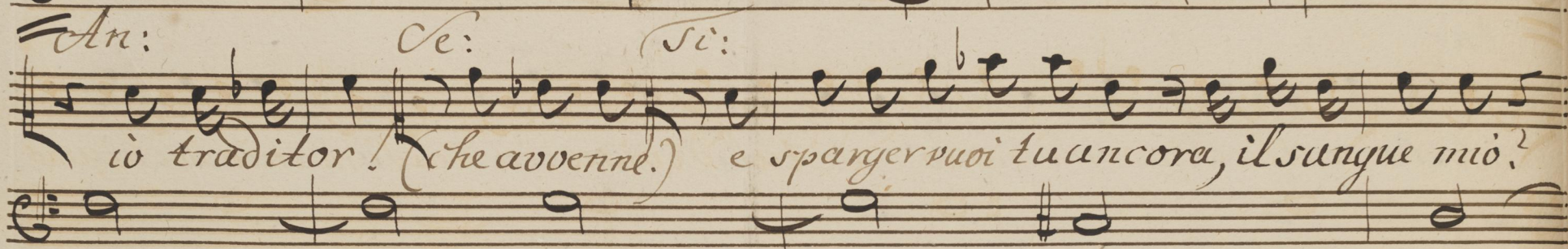
tua: prendine cura. Annio, io sò mà che miro. Servilia, il

Cer:

Si:

regno che distingue i rei Annio non à sul manto? e Aterni Dei? non

Ser: ad Annio.



An: *Se:*
Tradimento orrendo. questo! come! ah che feci! or tutto in-

An:
tendo.) nulla signorinè noto di tal divisa. in testimonio io chiamo

Si: *An:*
tutti i Numi celesti. Da chi dunque l'avesti? L'ebbi... / se dico il

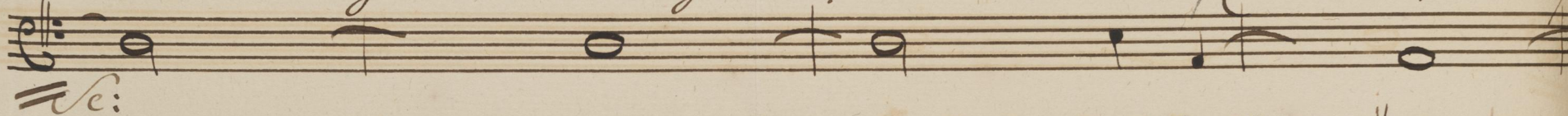
Si: *An:* *Si:*
per l'amico accuso.) e ben? L'ebbi... non so.. l'empio è confuso.

Ce: *Vit:* *Si:*
(oh amicizia.) (oh timor.) Dove si trova principe, o desto amata, di

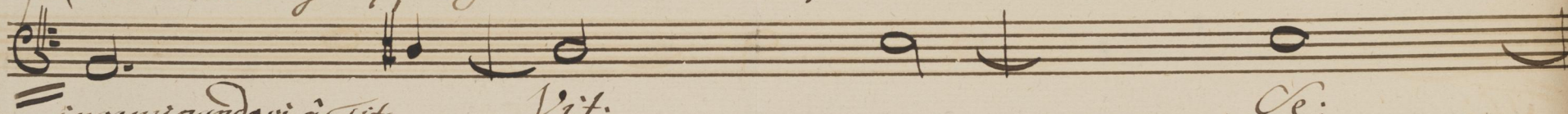
me più sventurato? ogn'altro acquista, amici almen co' benefici suoi.



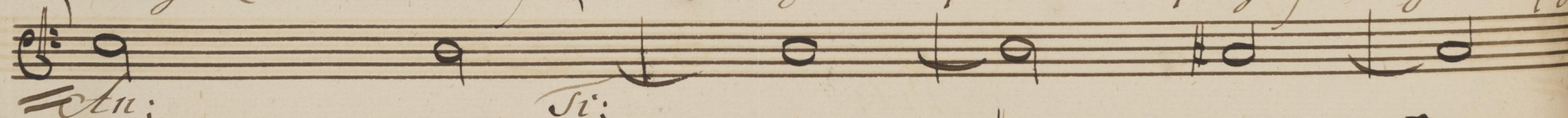
io co' miei benefici altro non fo' che procurar nemici. (come scolparmi?)



Ah non rimanga oppressa l'innocenza per me. Vitellia or mai



incamminandosi à Tito Vit: tutto è forza ch'io dica. Ah no: che fai? Deh pensa al mio periglio, che angustia è questa



(eterni Dei consiglio.) Si: Serviglia, e un tale amante, un tale a



Ser:

Se:

man te val si gran prezzo. *No* dell'affetto antico o rimorso, o rossor. (povera-

Si:

mico.) ma dimi, anima ingrata, il sol pensiero di tanta in fedel-

Se:

tà, non è bastato a farti inorridir.² (son io l'ingrato.)

Si:

Se:

come ti nacque in seno furor contanto ingiusto. (più resistere non posso.)

Vit:

Se:

eccomi augusto à piedi tuoi. *Misera me!* la colpa ond'Annio è

Vil:

reo.. vi, la sua colpa è grande: ma la bontà di Sisto sarà mag-

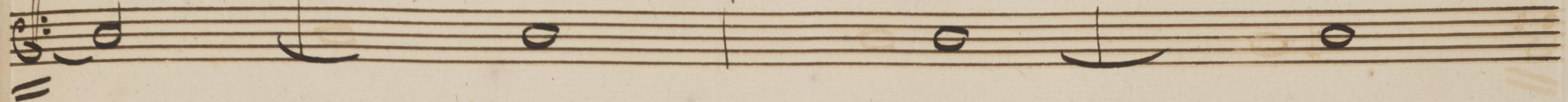
gior. per lui signor perdono Cesto domanda, e lo dimando anch'io.

piano a Cesto. *Se:* s'alza *Si:*
(morta mi vuoi.) che a troce caso è il mio! Annio si scusi almeno.

An: *Si:*
Dirò.. (che posso dir.) Cesto, io mi sento gelar per lui: la mia presenza

stessa più confonder lo fa. custodi à voi Annio consegno, e samini il se

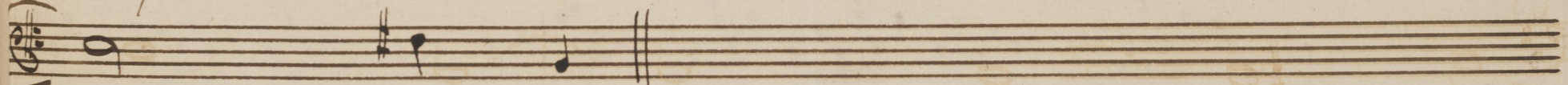
nato il disegno, l'errore di questo ... ancor non voglio chiamarti tradi-



for. rifletti ingrato da quel tuo cor perverso del tuo Principe il



cor quando è diverso.



3/8 *for.*

3/8 *for.*

3/8 *Allegro di molto.* *for.*

3/8 *for.*

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The score is written in a single system across the page. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation is dense, featuring many beamed notes and rests. The second staff is mostly empty, with only a few notes at the beginning. The third staff continues the melodic line. The fourth staff is also mostly empty, with a few notes at the beginning. The fifth staff begins with a double bar line and a repeat sign. The sixth staff continues the melodic line. The seventh staff is mostly empty, with a few notes at the beginning. The eighth staff continues the melodic line. The ninth staff is mostly empty, with a few notes at the beginning. The tenth staff continues the melodic line. The score ends with a double bar line and a repeat sign.

pia: *for:* *pia:*

Tu in fe del non ai difese, e' pa-lare

for: *pia:*

poco for: *pia:*

Vinf:

il tradimento: io pavento d'oltraggiarti nel chiamarti traditor,

poco for: *pia:*

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The lyrics are written below the staves.

nel chiamar

poco for: pia: for: fortiss.

Viol:

ti tra ditor tradi tor.

pia: for: fortiss.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The lyrics "Su in fe del non ai difese, e pa" are written across the lower staves.

Dynamic markings visible include:

- pia:* (piano)
- for:* (forte)

Lyrics visible:

Su in fe del non ai difese, e pa

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The lyrics are written in Italian, starting with "lese il tradimento: io pa-vento d'oltraggiarti nel chia-". The word "mar" appears below the eighth staff, and "fi" appears below the ninth staff. The score is written in a cursive, handwritten style.

for: pia: *Viv:*

traditor tu in fe Del non ai di fere in fedel

for: pia: poco for: pia: pianiss: *Viv:*

in - fe del! ia. pa. - vento d'oltraggiarti nel chiamarti tradi-

for: fortisf:

for: tradi-tor,

for: fortisf:

pia:

for:

pia:

Su crudel tradir mi vuoi da

mi sta col finto velo: io mi ce lo agli occhi tuoi

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of two sharps (F# and C#). The melody consists of eighth and sixteenth notes. The phrase "poco piu for." is written below the staff, and "pia." appears further along.

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of two sharps. The staff contains a few notes and rests, with the word "Viol:" written at the beginning.

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of two sharps. The staff contains a few notes and rests, with the word "Cl:" written at the beginning.

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of two sharps. The melody consists of quarter and eighth notes. The lyrics "per piè - ta" are written below the staff, followed by "per piè - ta" and "per piè".

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of two sharps. The melody consists of eighth and sixteenth notes. The phrase "poco piu for:" is written below the staff, and "pra:" appears further along.

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of two sharps. The melody consists of quarter and eighth notes.

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of two sharps. The melody consists of quarter and eighth notes. The word "Col 1.^o" is written at the end of the staff.

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of two sharps. The melody consists of quarter and eighth notes. The word "Cl:" is written at the end of the staff.

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of two sharps. The melody consists of quarter and eighth notes. The lyrics "ta del tuo ros for, Del tuo ros for Del tuo ros" are written below the staff.

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of two sharps. The melody consists of quarter and eighth notes.

for;

sor.

Dal legno.

for;

Scena XVII Sesto Vitellia, Servilia, ed Annio.

Annio

Ser:

partendo

E pur dolce mia sposa... a me t'invola : tua sposa io più non son.

An:

Fermati. e senti.

pia: *for:* *pia:*

Vmf:

Cl:

Cervilia.

*Allato
asfai*

Non odo gli accenti d'un labbro spergiuo d'un labbro spergiuo gli affetti non curo

for: *pia:*

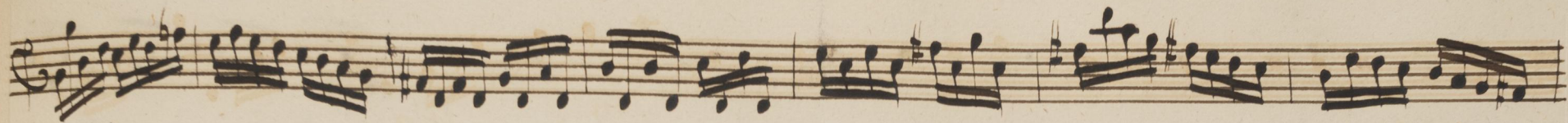
poco for: *fortiss:*

Vmf:

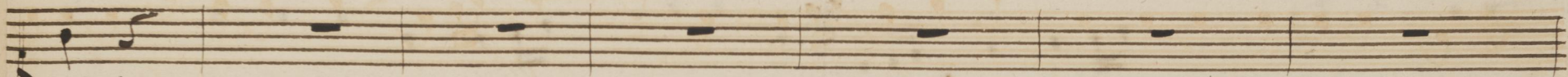
Cl:

per fido cor gli affetti non curo gli affetti non curo, d'un per fido cor, d'un per fido

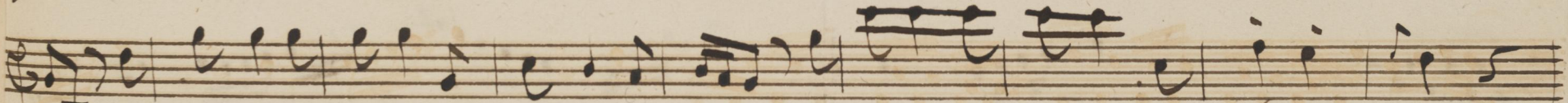
poco for:



Viol:

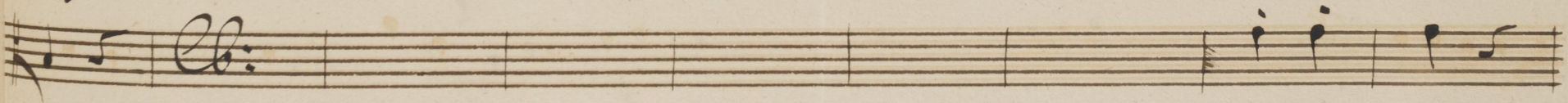
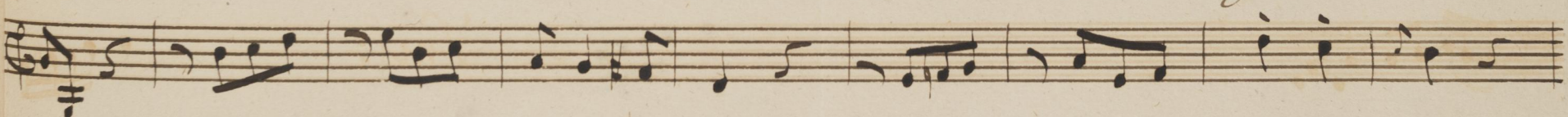


cor:



pia:

for:



Non odo gli accenti d'un labbro spergiuro: gli affetti non curo d'un perfido cor, l'ac



pia:

for:

pia: *for:* *pia:*

Vinf.

centi non odo d'un labbro spergiuro, d'un labbro spergiuro: gli affetti non curo, no

pia: *for:* *pia:*

poco for: *fortisf:*

Vinf.

Cl:

curo gli affetti d'un perfido cor, d'un perfido cor.

poco for: *fortisf:*

pia:

Viol.

Ricuso detesto, il nodo fu

pia:

for:

pia:

for:

Viol.

nesto, il nodo funesto, le nozze, l'osparo, l'amante e l'amor *la*

for:

pia:

pia: *for:*

Vmf:

Cl:

man tee l'amor.

for:

Da Capo.

Scena XIII.^a An.

Se:

Vi:

An.

Sesto, Petellia
ed Annio.

Sesto non favella! (io moro.) (io tremo.) ma

Sesto, al punto estremo ridotto io sono: e non ascolto ancora

chi s'impieghi per me. tu non ignori quel che mi dice ognun, quel che non dico.

questo è troppo soffrir, pensaci, pensaci amico.

for;

Vinf.

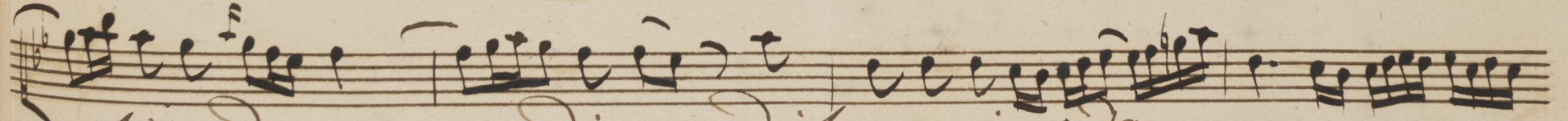
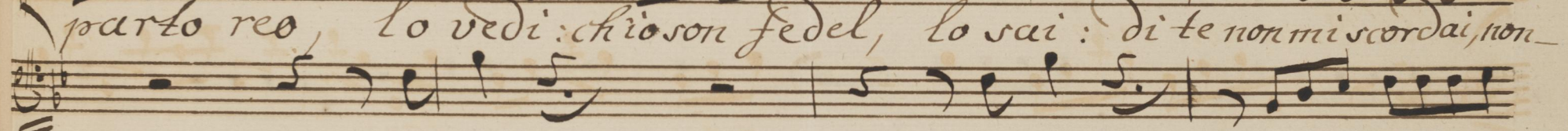
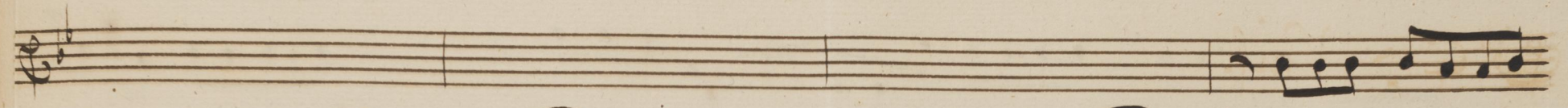
All: ^{ro} ma non troppo.

pra: for:

pra: for:

pra:

for:



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The lyrics are written in Italian and include the phrase "non ti scordar di me." repeated twice. Performance instructions like "for:", "fortiss:", and "Vnif:" are present. The score is written in a cursive, handwritten style.

non ti scordar

for: fortiss: Vnif:

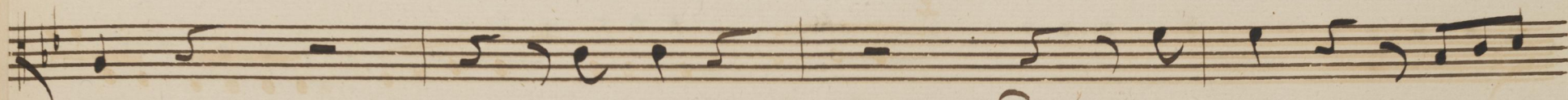
non ti scordar di me.

for: fortiss:



pia:

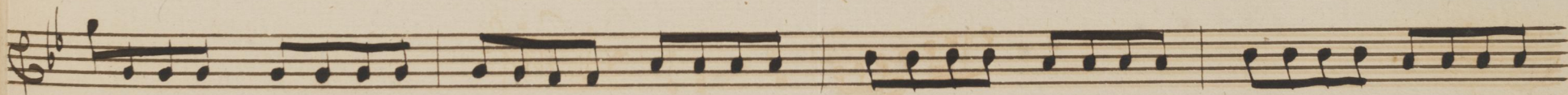
Vinf:



ch'io parlo reo, lo vedi: ch'io son fedel, lo sai: dite non mi scor



pia:



Ob.



dai, non ti scordar di me, non ti scordar



for: pia: nil:

Di me, non ti scordar di me, ch'io son fedel, lo sai: ch'io parto

pia:

for: fortiss:

Viol: Viol:

reo, lo vedi: di te non mi scordai, non ti scordar di me

for: fortiss:

pia: for:

pia: for:

pia:

Cb:

Soffro le mie catene: ma questa ma- chia in fronte, ma l'odio del- mio

poco for:

Cb:

Cb:

bene, soffribile non è, ma l'odio del mio bene soffribile non è soffribi

poco for:

for: pia: for:

Unif:

Ve non è.

Dal Segno.

for: pia: for:

Scena XIV. Sesto, e Vitellia.

Vit:

Posso al fine o crudele... oh Dio, l'ore in querele non perdiamo così

fuggi, e conserva la tua vita, e la mia... oh io fugga, e lasci

Vit:

Se:

un amico innocente... io dell'amico la cura prenderò. No, fin ch'io

Vit:

Se:

vegga Anmò in periglio... a tutti Numi il giuro, io lo difenderò. ma

Vit:

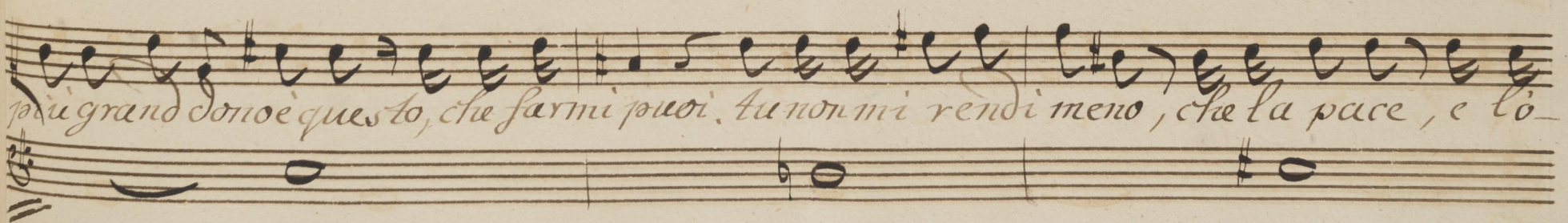
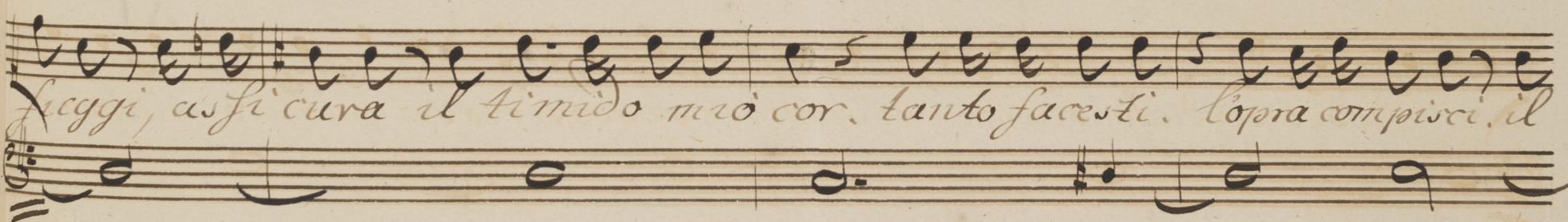
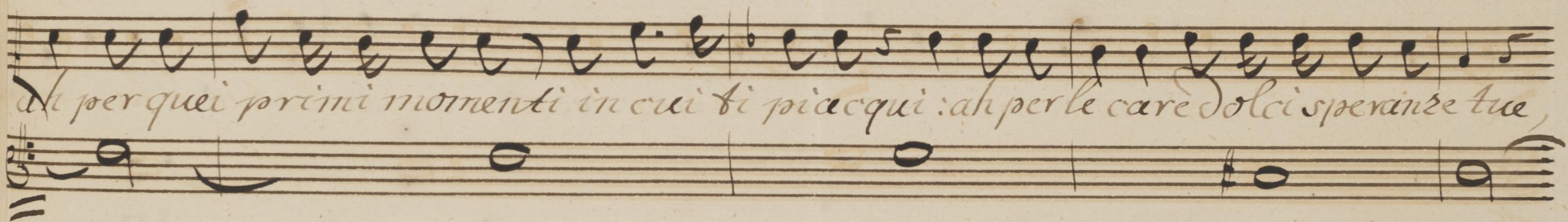
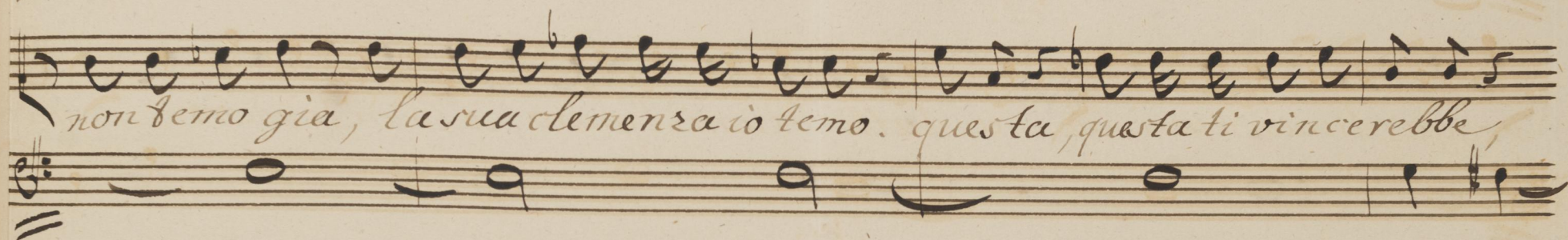
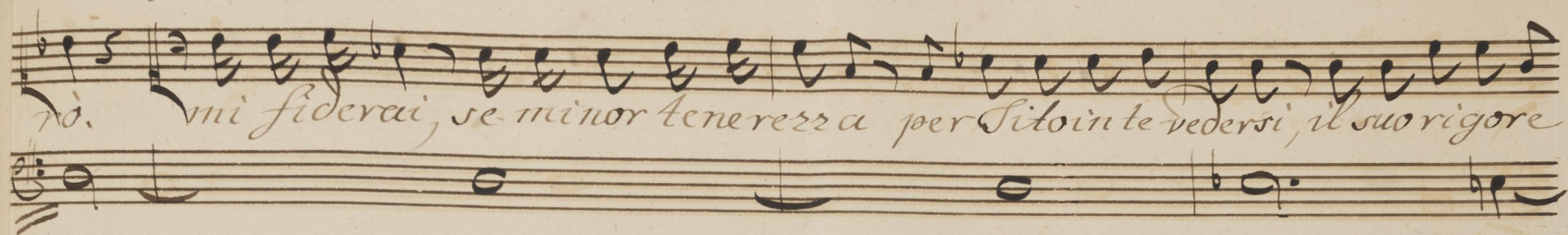
che ti giova la fuga mia? con la tua fuga è salva la tua vita, il mio

non. Tu sei perduto, se alcun ti scopre: e se scoperto sei pubblico è il mio se-

Se:

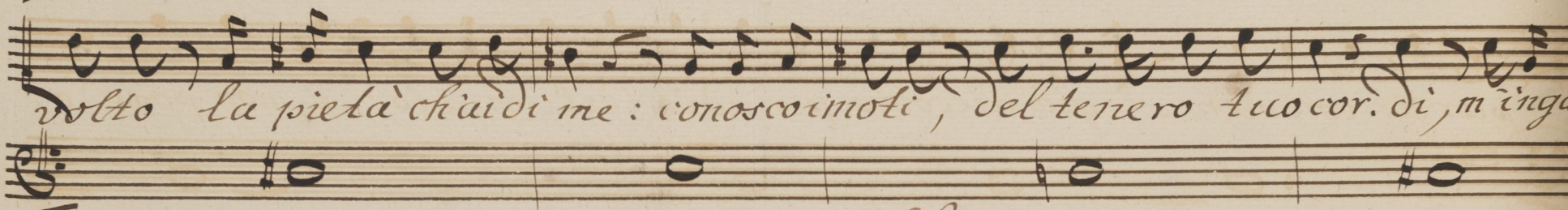
greto. in questo seno sepolto resterà. nessun il seppe, tacendolo mo-

Vit:



Se:

Vit:



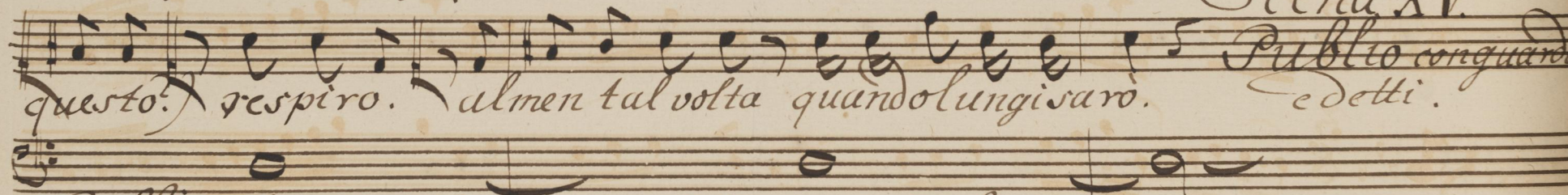
Se:



Vit:

Se:

Scena XVI

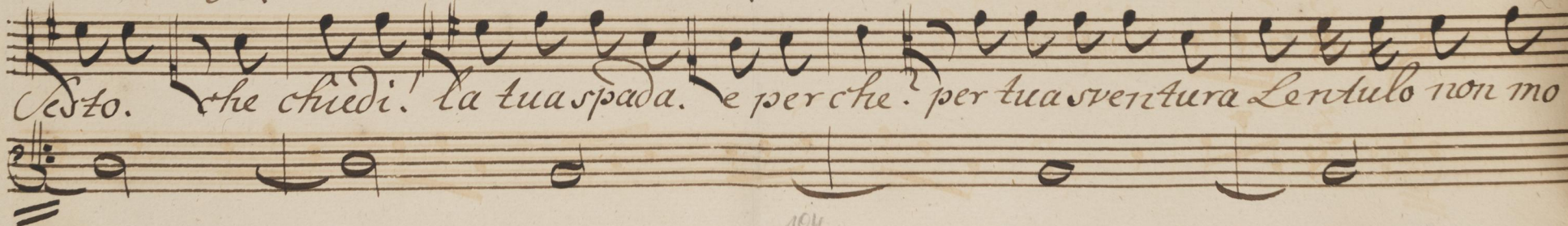


Publio. Se:

Pub:

Se:

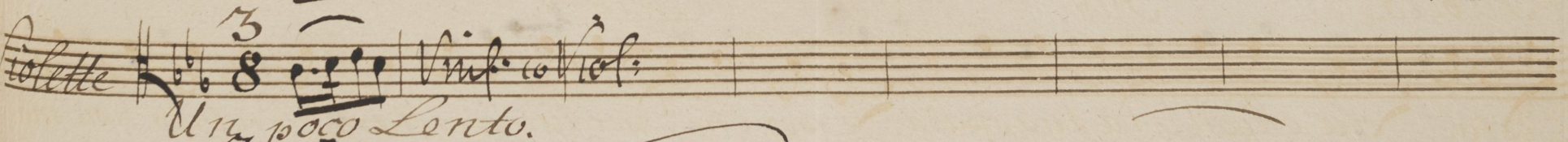
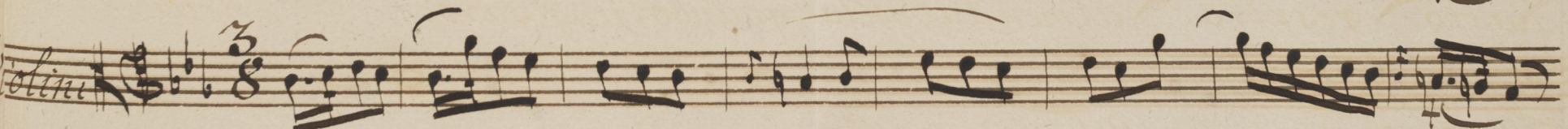
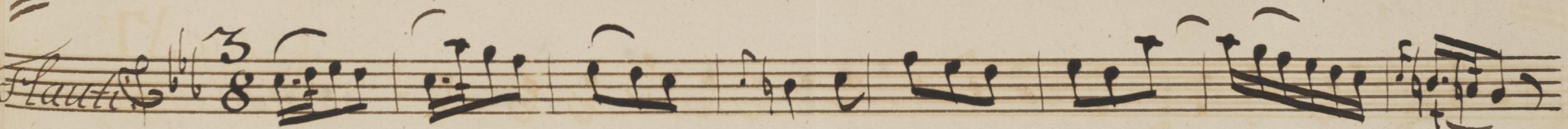
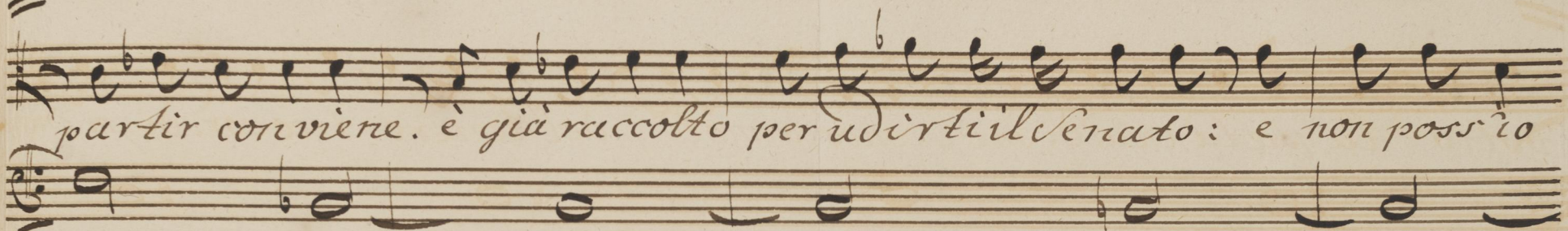
Pub:



Vit:

Se:

Pub:



pia: ar fai

Ce mai

pia:

senti spirarti sul volto lieve in fiato, che lento s'aggiri; di, son

fai

mai

più:

on

questi gli estremi sospiri Del mio fido, che mo

for:

re per me, che more per me

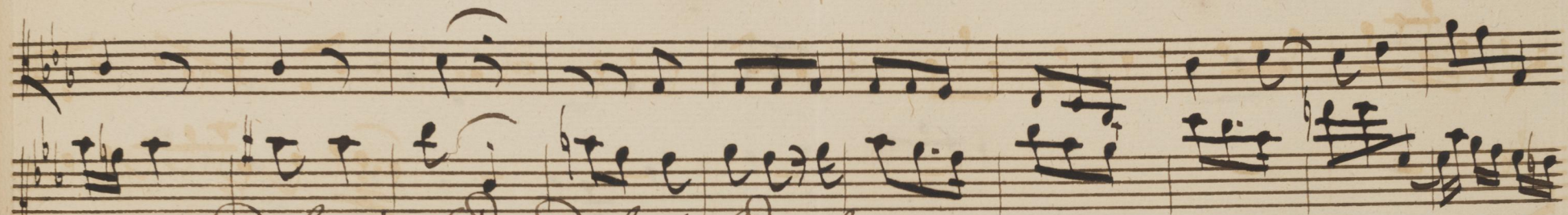
for:

pia:

Se mai lentispiranti

pia:

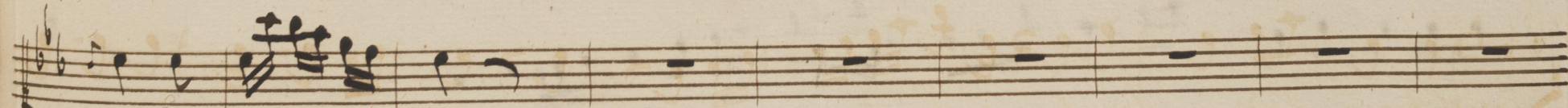
volto lieve fiato, che lento s'aggiri, di, son questi gli estremi so.



spiri, del mio fido, del mio fido, che mo *re per*



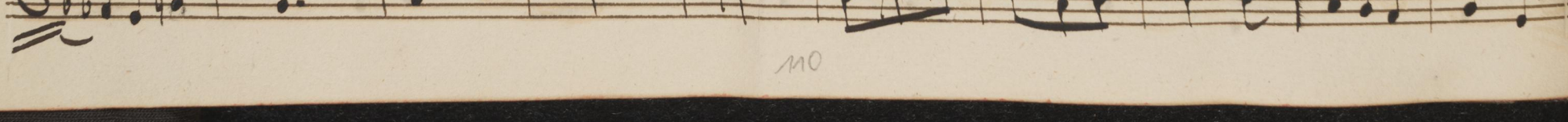
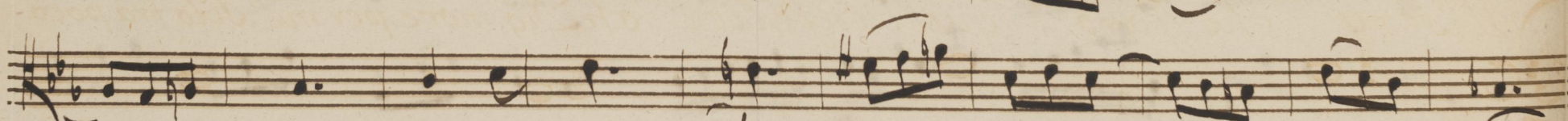
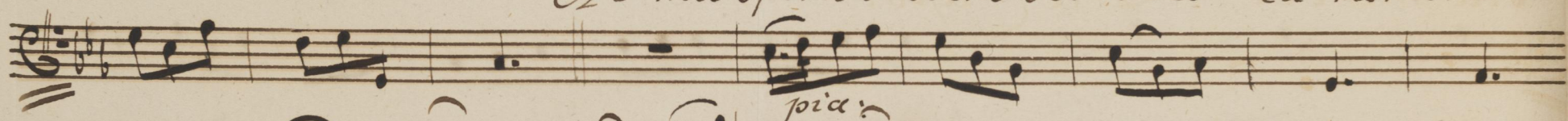
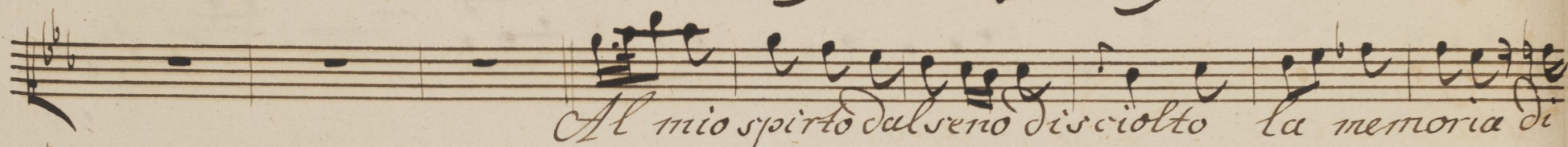
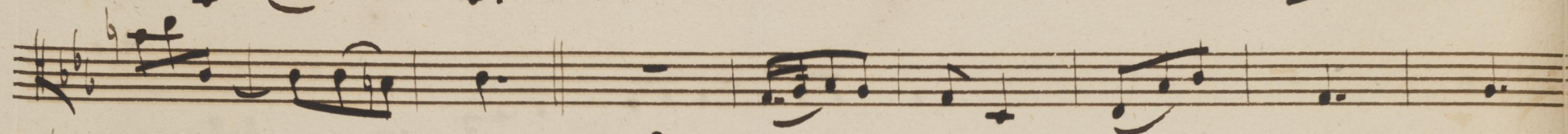
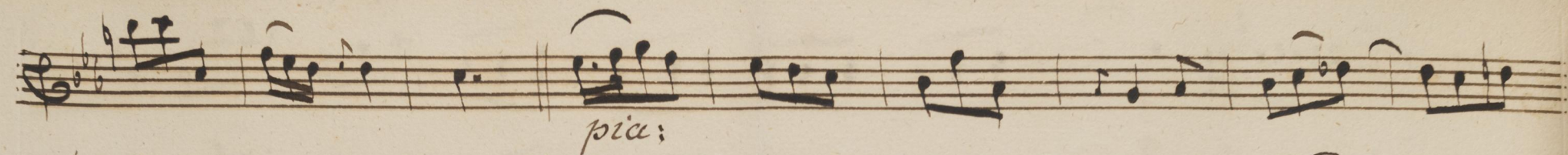
poco for: for:



me che more per me.



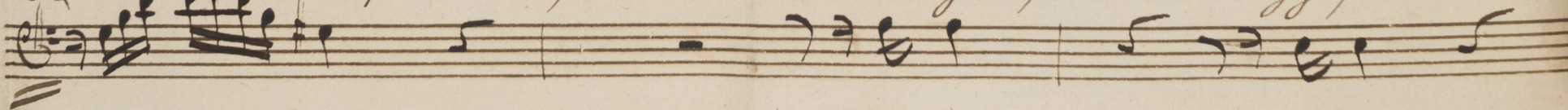
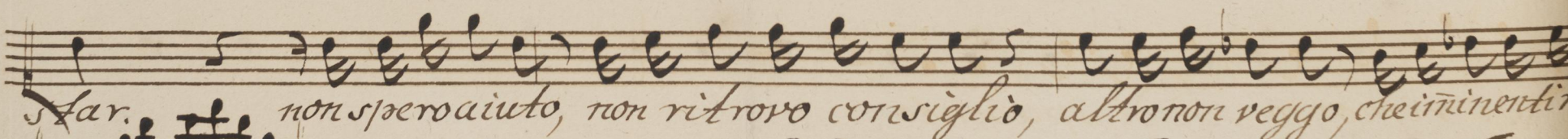
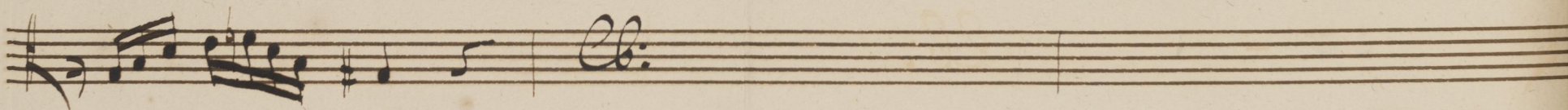
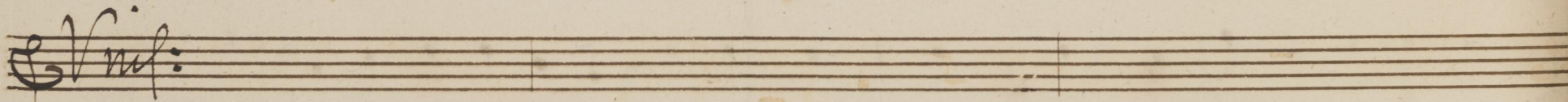
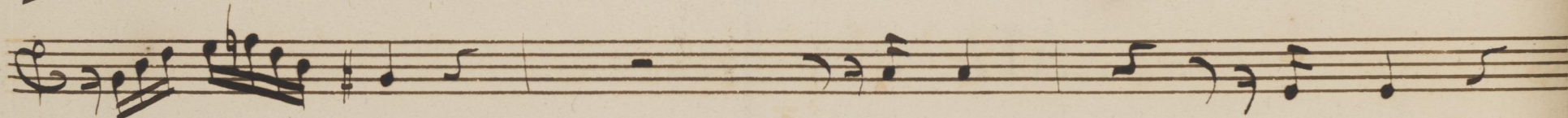
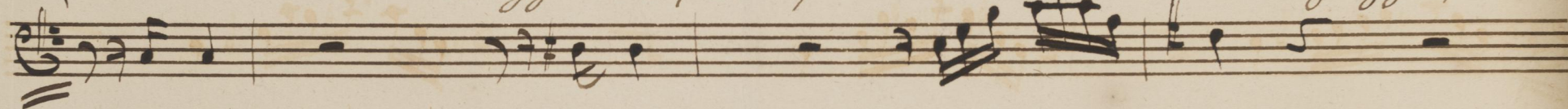
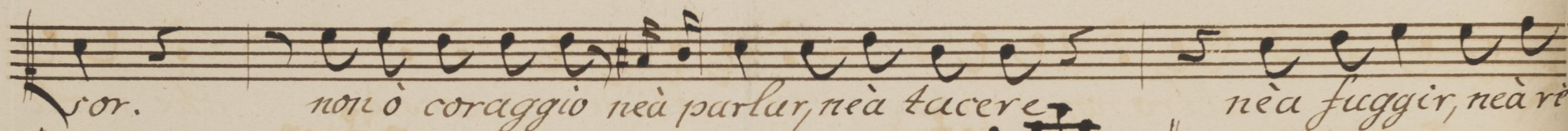
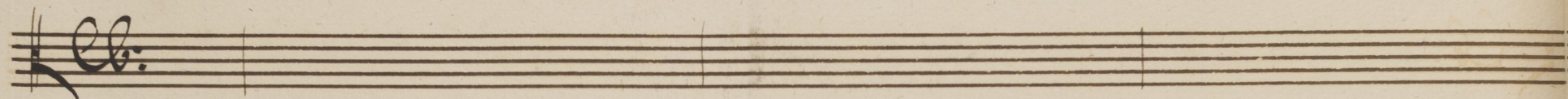
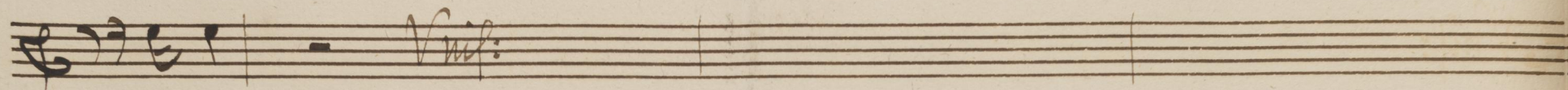
poco for: for:

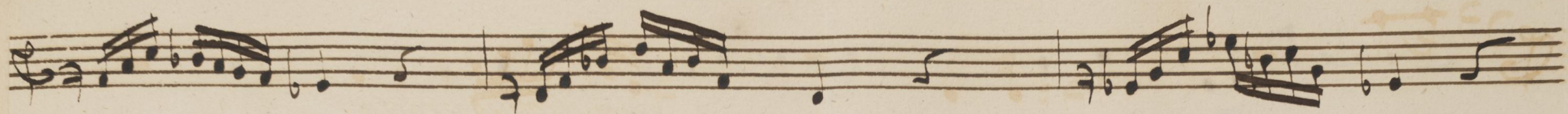


Sta mercè. Da Capo.

Scena XVI Vitellia sola.

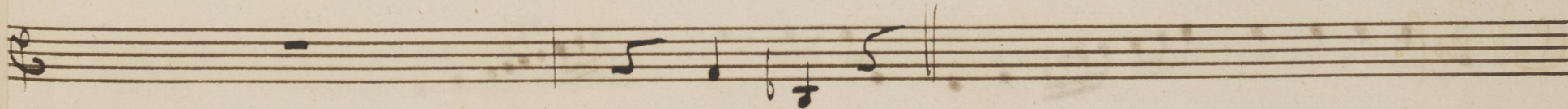
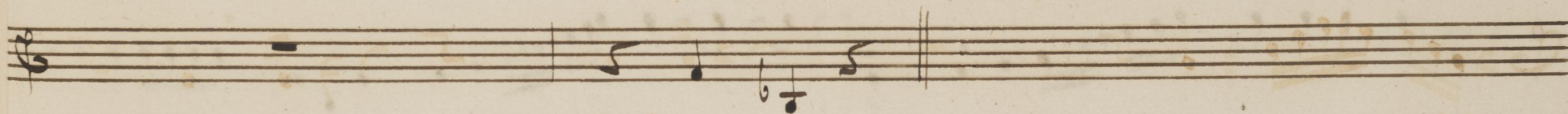
Misera che farò? quell'infelice oh Dio more per me. S'io frà poco
saprà il mio fallo, e lo sapran con lui tutti per mio ros



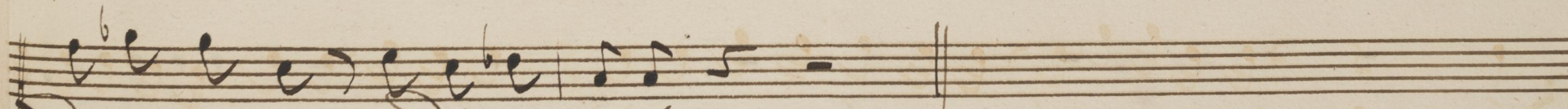


Vnif:

Cl:



Cl:

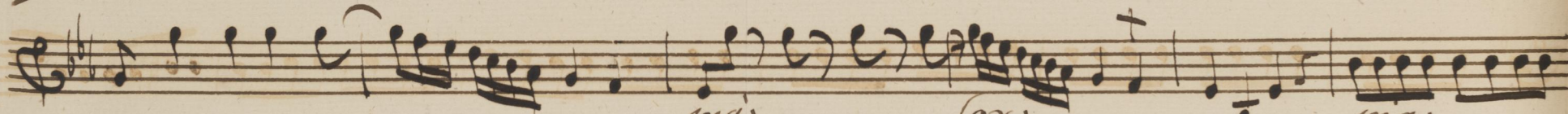




Unif:



Allegro ma non troppo.



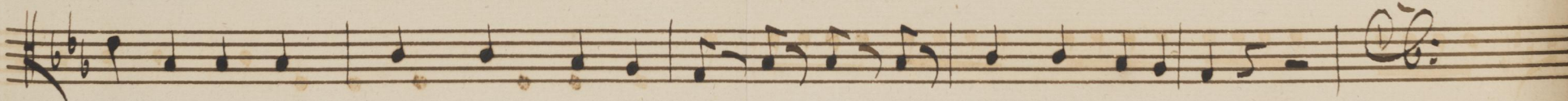
ma:

for:

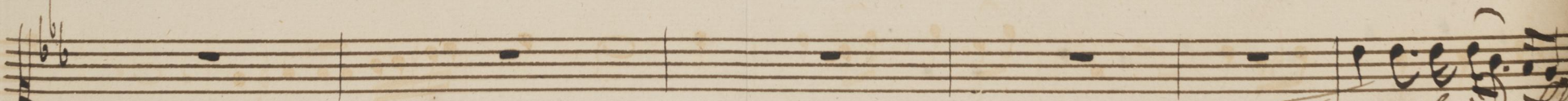
ma:



Unif:



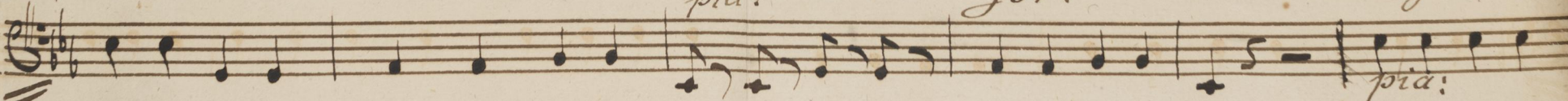
Q:



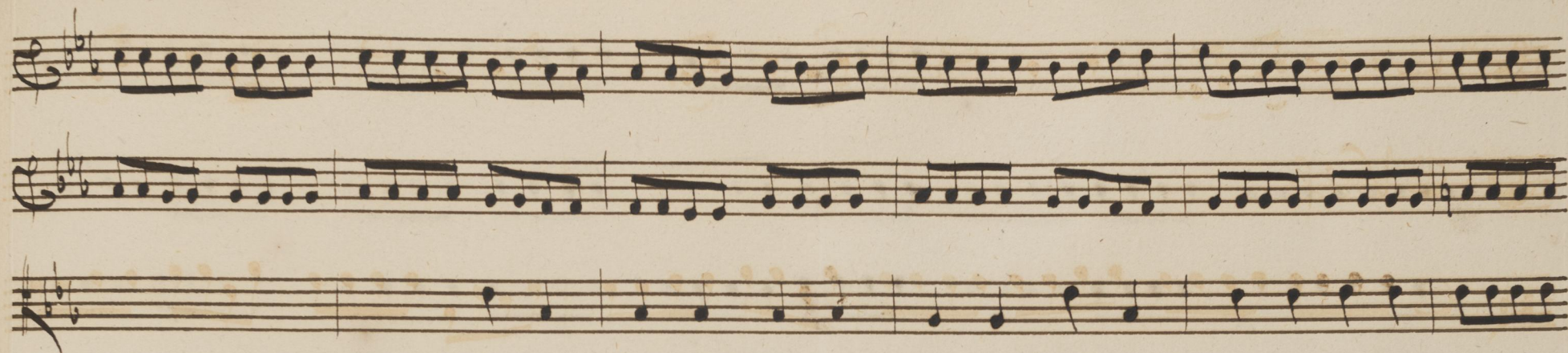
ma:

for:

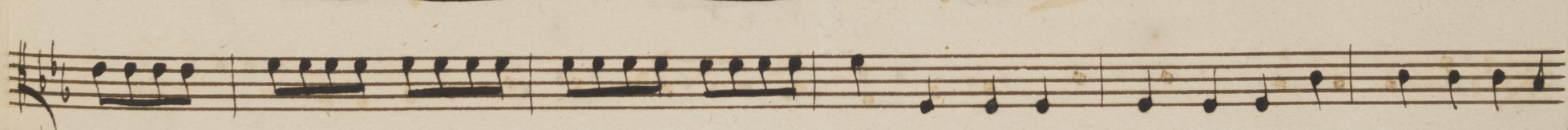
Tremo fra dubbi



ma:

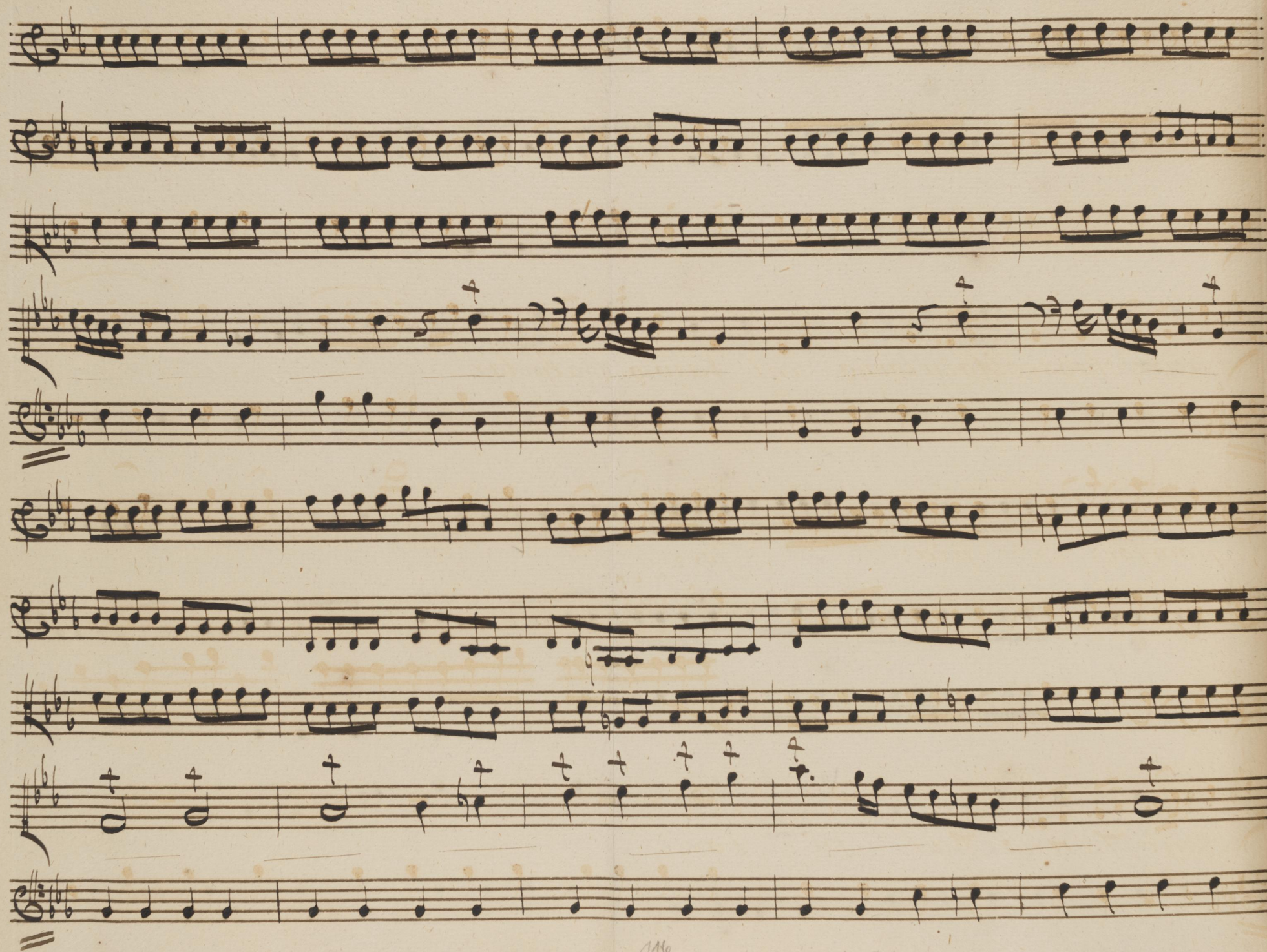


mi i pa - ventoi rai del giorno: paventoi rai del giorno l'aure chea -



sciolto in torno mi fanno palpitare



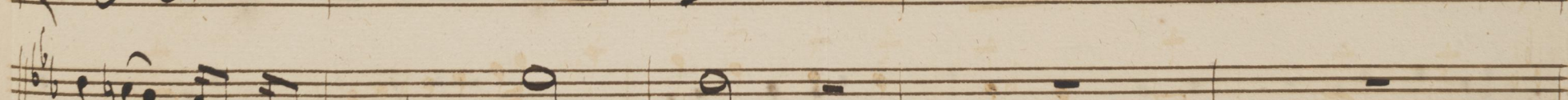
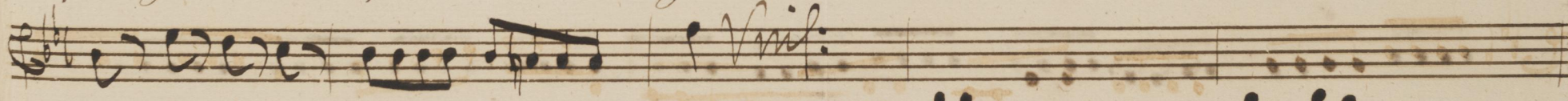




Laure che ascolto intorno mi fanno palpitare

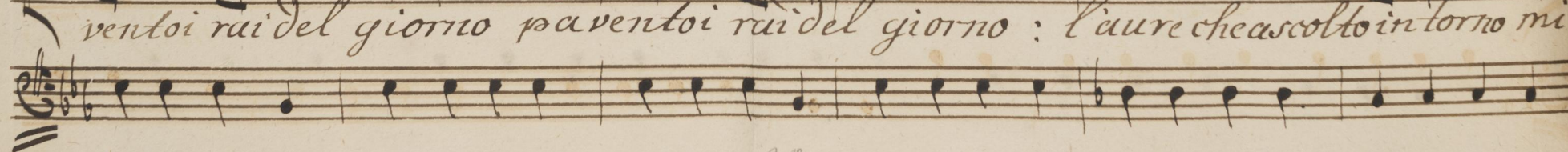
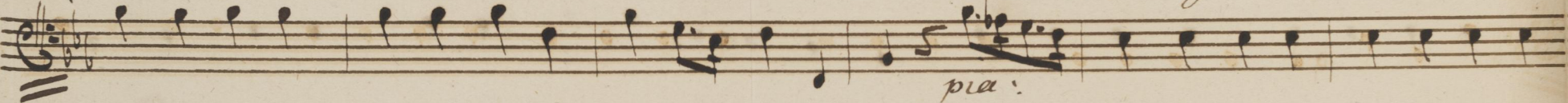
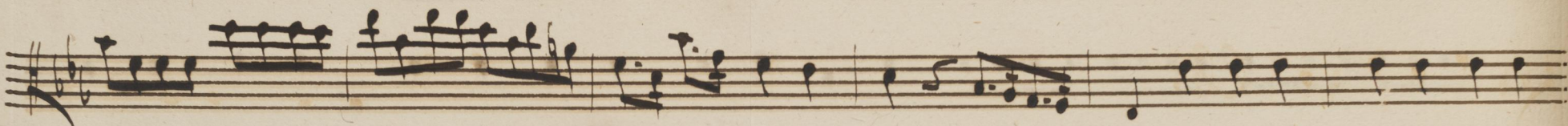
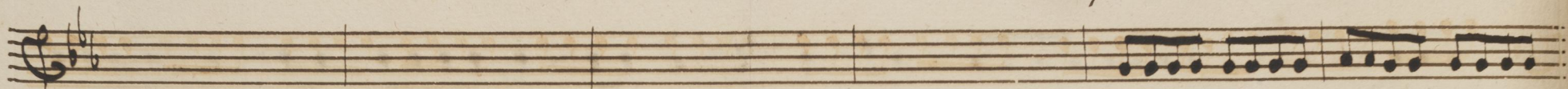
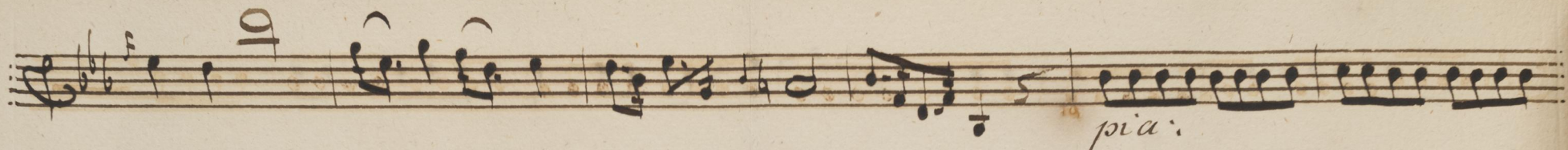


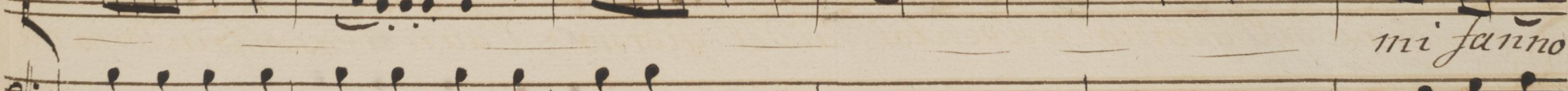
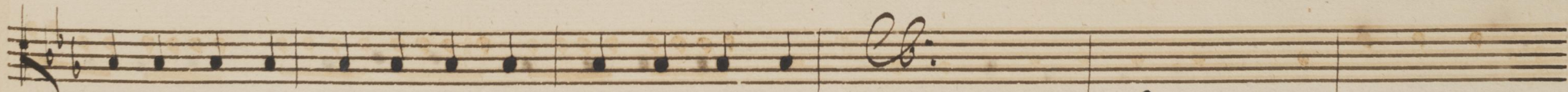
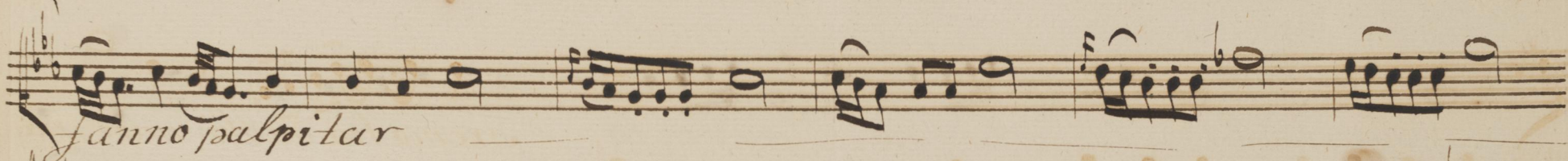
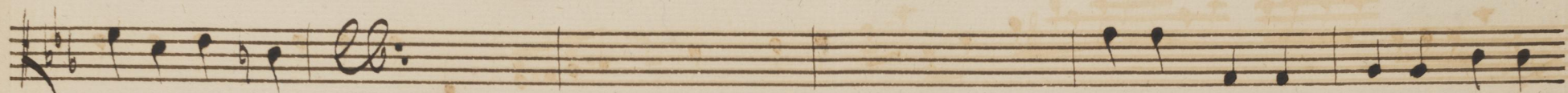
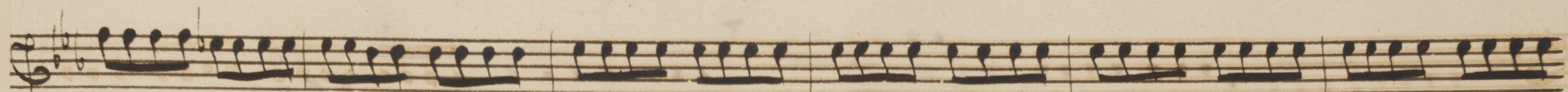
poco for: pia: for:



mi fanno pal-pi-tar.







for: pia:

palpi - tan - treno, pavento, l'aure che ascolto in torno me

for: pia:

pia:

fanno palpitare

pia:

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The lyrics "mi fanno palpitare." are written across the middle staves. The score is written in a cursive, handwritten style.

for: *fortiss.*

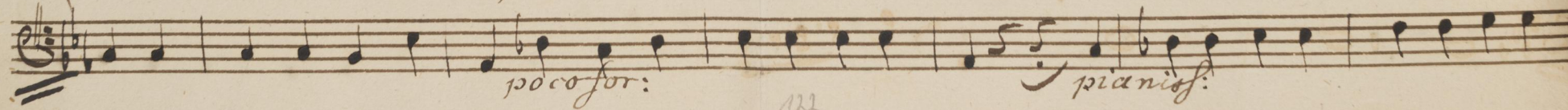
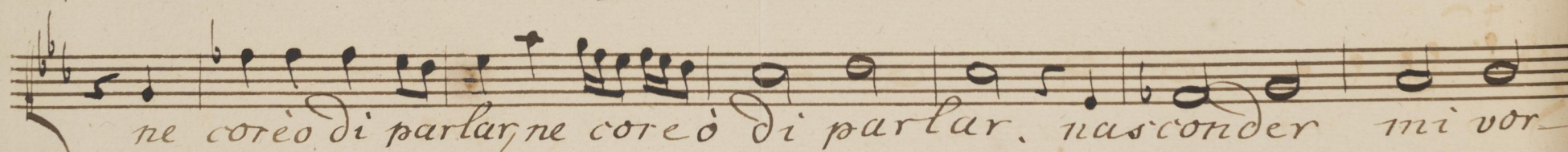
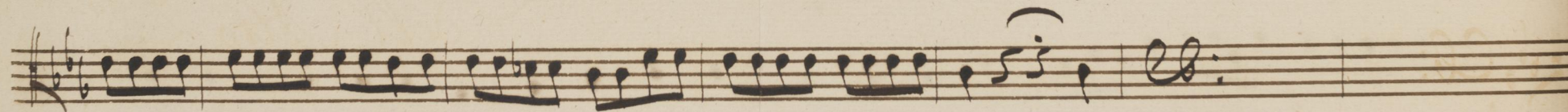
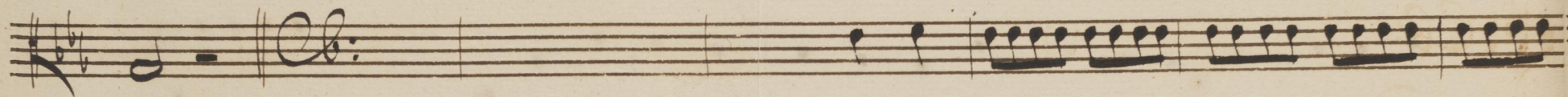
Viol.

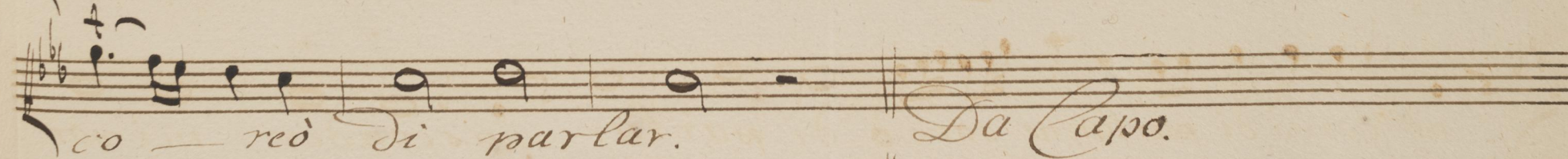
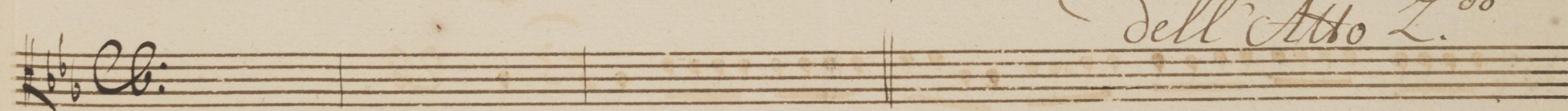
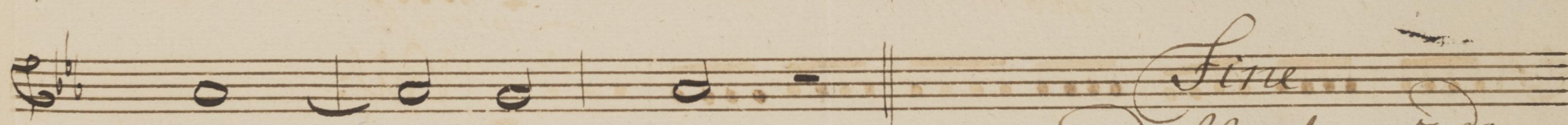
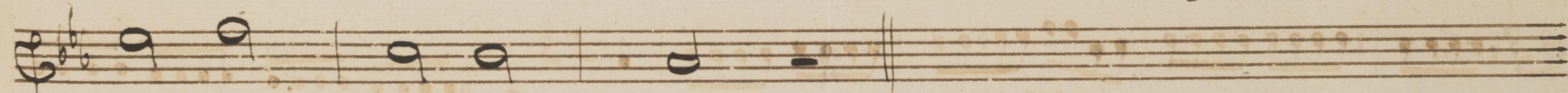
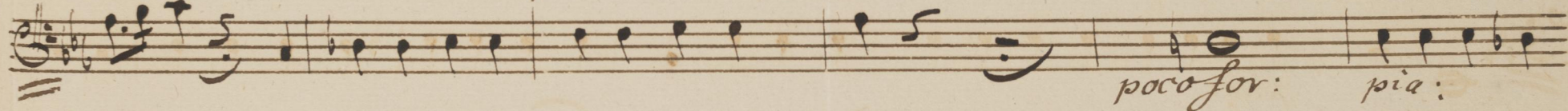
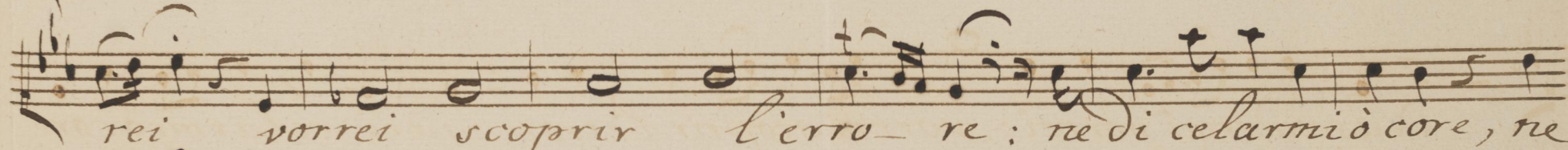
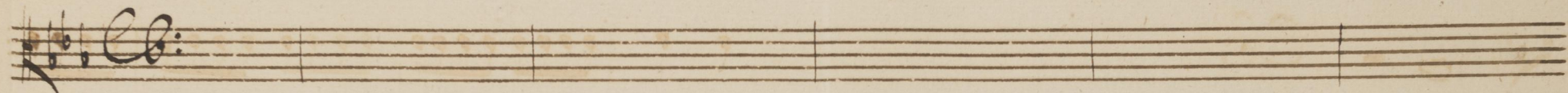
mi fanno palpitare.

for: *fortiss.*

pia: *for:*

pia: *for:*

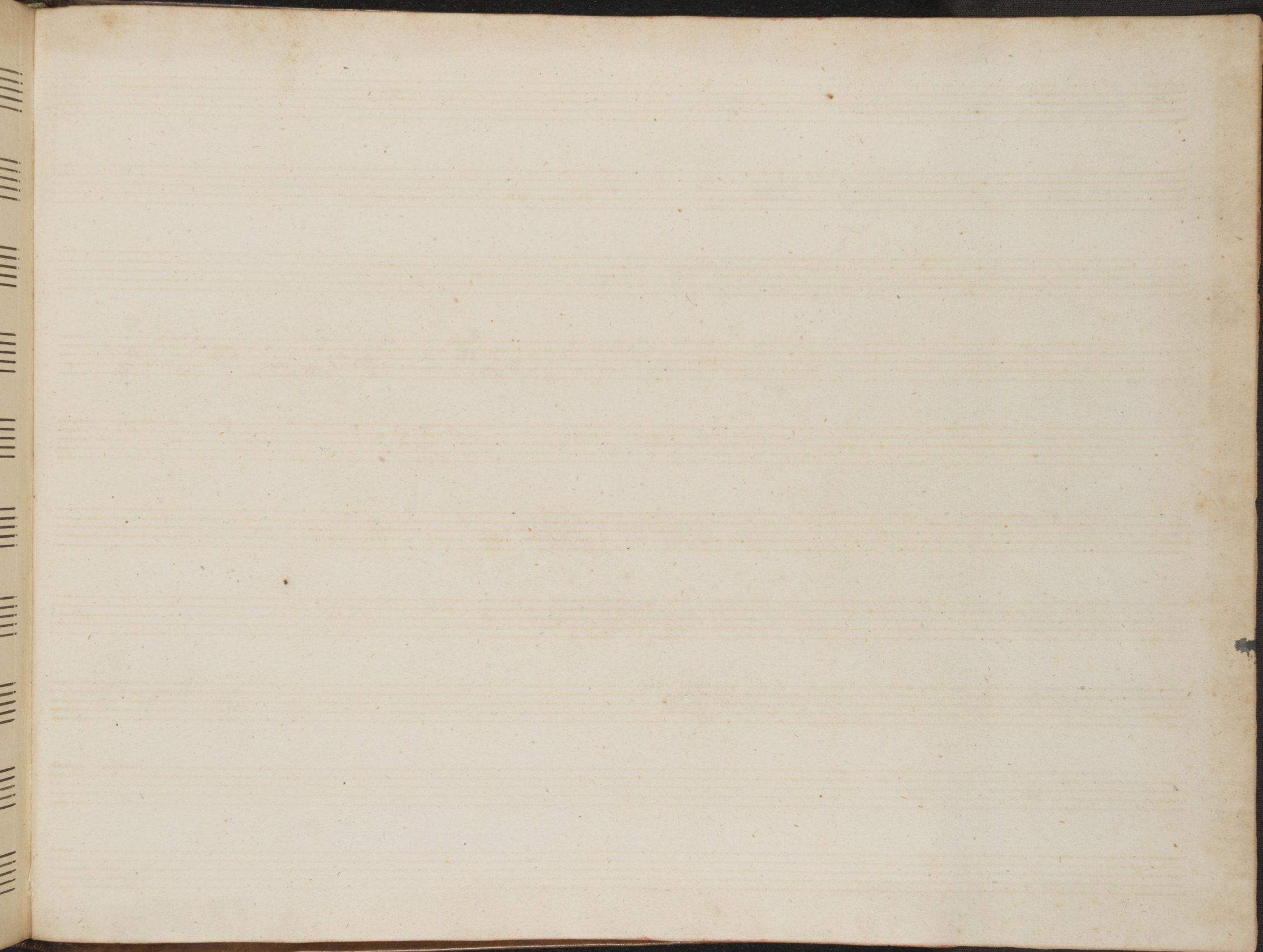


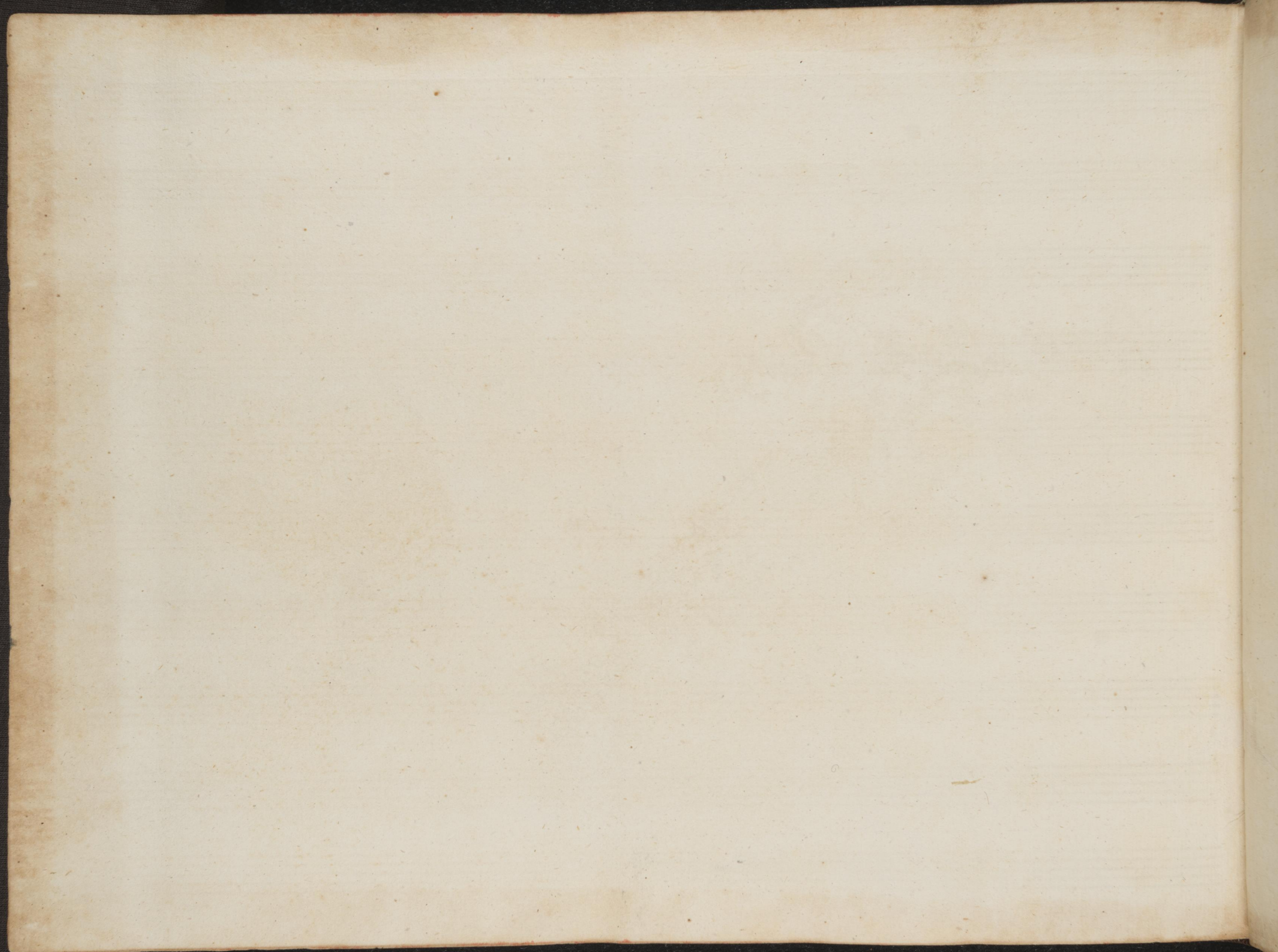


Fine
Dell'Atto 2.^{do}

Da Capo.







mins,

2477
F/22

